

# SAMSKṚTA-DŪTA-KĀVYA-SAMGRAHA

WORK No. 4

## THE HAMSA-DŪTA OF VĀMANA BHATTA BĀNA

EDITED FOR FIRST TIME WITH AN INTRODUCTION  
IN ENGLISH, APPENDICES, ETC.

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BY

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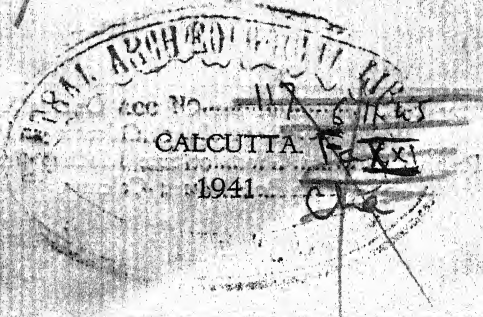
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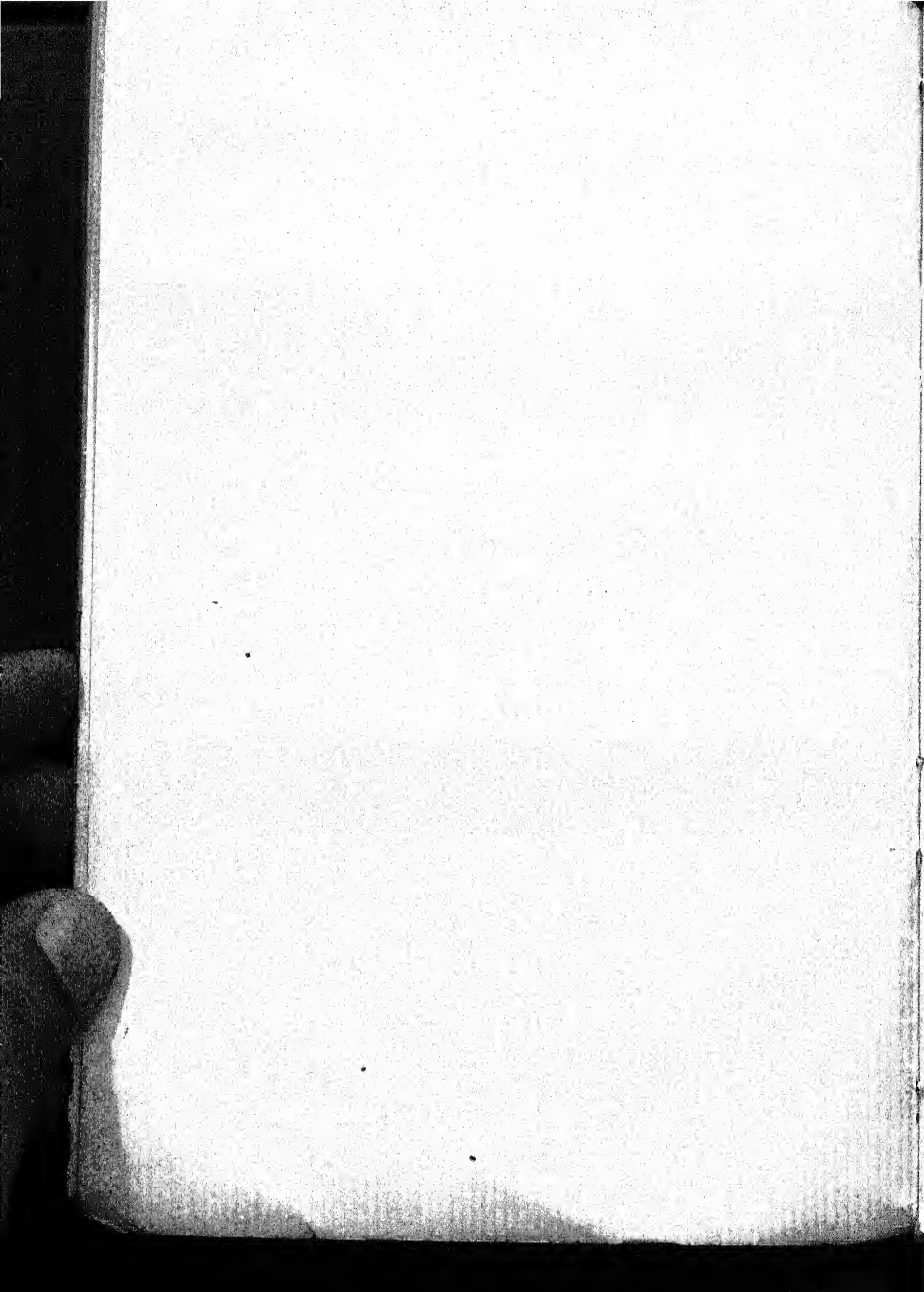
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To  
THE REVERED MEMORY OF  
MISS E. J. BECK,  
SECRETARY, INDIAN NATIONAL ASSOCIATION, LONDON.





## PREFACE

The *Haṃsa-dūta-kāvya* of Vāmana Bhaṭṭa Bāṇa is prepared from two MSS. belonging to Madras Oriental MSS. Library, Nos. 11912 and 11913. It is not known if any other MS. of the *Haṃsa-dūta* is extant.

This *Dūta-kāvya* composed by Vāmana who considered himself a rival of the celebrated Bāṇabhaṭṭa gives a picture of Mediæval India. It vividly describes a large number of towns, rivers, mountains, etc. and is, therefore, important from the topographical point of view. There are several *Haṃsa-dūtas*; some accounts of them are given in the Introduction to the present work.

As in my other works, the compounds have been hyphenated and different types used for the convenience of readers.

Thanks are due to the Authorities of Madras Govt. Oriental MSS. Library for kindly permitting me to publish their MSS. I have to thank my pupil Mr. Jyotirmaya Datta, M. A. for helping me in the compilation of the General Index.

Calcutta University }  
December, 1941. }

J. B. C.



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*Text: Pūrva-sandeśa:—*

*The beginning of the poem is rather abrupt.*

Verse 1 Yakṣa Dakṣa's exile for a year ... ..	1
„ 2 The swan is requested to carry the message to his wife Kandarapalekhā ... ..	1

	Page
Verse 3 The messenger should go together with its wife to Alakā ... ..	1
„ 4 The messenger should hurry on ... ..	1
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Verse 8 The wind will be the ally of the swan ... ..	2
„ 9 How to remove the fatigue of the she-swan ... ..	2
Verses 10-11 The halting places of the two swans; the curiosity of visitors ... ..	3
„ 12-14 The Tāmraparṇī ... ..	3
„ 15-18 Madhurā ... ..	4
„ 19-20 The Cauvery ... ..	4
Verse 21 Raṅga-deśa ... ..	5
Verses 22-23 Cola-deśa ... ..	5
„ 24-28 City Puṇḍarīka ... ..	5
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Description of the manuscripts  
of the Hamsa-dūta.

MS. A = No. 11912 of

Madras Government Oriental MSS. Library.

Folios 40. Lines 16 in a page. This MS. is included in a composite MS. containing several other works, viz. the Prabhañjana-guru-carita, the Narakāsura-vadha-vyāyoga, Subālavajrātunḍa-nāṭaka, Tapatī-Saṃvaraṇa and the Prabodha-candrikā. The Hamsa-sandeśa begins after the Prabhañjana-guru-carita on fol. 27a and ends on fol. 46b; after this begins the Narakāsura-vadha-vyāyoga. This is a copy of MS. No. D. 11913 which we mark as B below.

MS. B = No. 11913 of

Madras Government Oriental MSS. Library.

Folios 21. Lines 7 in a page. *Character Grantha*. Appearance: very old. Condition: damaged. Size  $16\frac{1}{2} \times 1\frac{1}{2}$  inches. Substance: palm-leaf. Complete.

Though one is a copy of the other, some variations in readings are, however, noticed.

Post-colophon :—

मैत्री येन मनोभवो विरचयन् विश्वं जयत्यञ्जसा

येनोद्दीपन-कारिणा विजयते शृङ्गारनामा रसः ।

र \* \* \* शाश्वकोर-परिषत्-सौहित्य-नादिन्धमः

सोऽयं वः सुखमातनोतु जगतामानन्दनश्चन्द्रमाः ॥

Some of the Variant readings of the two  
MSS. and our readings

MS. A (No. 11912)	MS. B (No. 11913)	Readings accepted in our edition : page-line
स्वेन	स्तेन	स्वेन २-२०
युवते	वनिताः	वनिताः ३-७
उन्निद्रः स	उन्निद्रः सन्निज	उन्निद्रः सन् ब्रज ४-१५
श्रोष्यत्यग्रे	श्राष्यत्यग्रे	श्रोष्यस्यग्रे ५-१५
विजयिनः	विजयिनः	जयिनः ७-१२
कथयति	कथयति	कलयति ७-१६
गज-स्त्यान०	गज-मद-स्त्यान०	गज-मद-स्त्यान ८-१८
क्षिप्त भारा	क्षिप्त-द्वारा	क्षिप्त-द्वारा ६-६
यासां	या सा	या सा ६-१५
तमधः	तमधः	तमसः १०-५
भक्तिनग्रे	भक्तिनग्रे	भक्तिनग्रे १०-८
गिरां	गिरां	गिरः १०-१८
परिडतां	परिडतं	परिडतं ११-१४
यान्नुकामा	यान्नुकामा	यातुकामा १४-१०
...न्यस्त-भारा	यत्त विन्यस्त-भारा	यत्त वि० १४-१६
मोहमानं भवन्तं	मोदमानां भवतीं	मोदमानं भवन्तं १६-१४
वाग्मिभिः सेव्यसाना	वारिभिः सीव्यमाना	वारिभिः सेव्यमाना १८-२

# DESCRIPTION OF THE MANUSCRIPTS

MS. A (No. 11912)	MS. B (No. 11913)	Readings accepted in our edition : page-line
अम्भोदश्चायमिति	अम्भोदः किं चायमिति	अम्भोदः स्यादयमिति १८-७
पात्र	पात्र	The reading may be 'पात्रीभू- तोहमिव' १८-२०
सु...	सुश्व...	सुश्व... १९-१
पार्तनी	पार्तनी	प्राक्कनी ,, ११
बहुमती	बहुमती	बहु-मतं २१-६
वैपरीत्ये	वैपरीत्ये	वैपरीत्यम् ,, ११
सहन्ती	सहन्ती	वहन्ती २३-३
भूषणत्वं	भूषणत्वं	भूषणत्वं ,, १६
प्रभाषी	प्रभाषी	प्राहाषी० २५-१६

# THE POET

*His life and date*

Vāmana Bhaṭṭa Bāṇa adorned the Court of Vemabhūpāla,<sup>1</sup> author of the Amaru-śataka-ṭikā Śṛṅgāra-

1 Cp. vv. 7-8, p. 2, Vemabhūpāla-carita, Srirangam ed.

कविरभिनववाणः काव्यमत्यद्भुतार्थं

भुवन-महित-भूमा नायको वेमभूपः ।

लिभुवन-महनीय-ख्यातिमानेष योगः

प्रकटयति न केषां पण्डितानां प्रहर्षम् ॥७॥

चूडामणिर्नृपाणां दुर्मति-परिपन्थि-शिखरि-दम्भोलिः ।

सर्वज्ञ-चक्रवर्ती पेद्मकोमटिवेमभूपतिर्जयति ॥८॥

For a detailed account of the family of Vemabhūpāla, see the Vemabhūpāla-carita, also called Viranārāyaṇa-carita. Sivaliṅga-bhūpāla in his Girīśa-stuti-sūkti-mālā slightly differs in his description of the genealogy of the family of Vemabhūpāla; see Hultzsch's Reports on Sanskrit MSS. in South India, II. XII. 91.

In his commentary on the Amaru-śataka called Śṛṅgāra-dīpikā, Vemabhūpāla says Māca was his elder brother whose sons were Reddy Potanṛpati and Śrī Komatīndra. Komatī's sons were again Vema and Māca:—

वेमाधिपो माचविभुश्च नन्दनौ श्रीकोमटीन्द्रस्य गुणैकसंश्रयौ ।

भूलोकमेकोदर-जन्म-वाञ्छया भूयोऽवतीर्णविव राम-लक्ष्मणौ ॥

See Hultzsch's Reports of Sans. MSS. in South India, X. 68. 84-85; Śeṣagiri Sāstrin's Reports, vol. II, pp. 193-94.

dīpikā,<sup>2</sup> the Saptasatī-sāra<sup>3</sup> and the Sāhitya-cintāmaṇi,<sup>4</sup> a rhetorical work. Vema succeeded Komāragiri of Kondabidu about 1403 A.D. He presented several villages to Brāhmaṇas on different occasions.<sup>5</sup>

2 MS., Madras Oriental MSS., Library; see Śeṣagiri Śāstrin's Reports, vol. II, pp. 193-194.

3 Descriptive Catalogue of Sanskrit MSS., Madras, XXII, 8708.

4 Travancore, 80.

5 He presented the village Mallavara, named after his wife Mallāmbikā, to one Nṛsimha in 1411 A.D. See Epigraphia Indica, vol. IV, No. 46, second plate, second side, v. 26:

श्रीशके गुणराम-विश्व-गणिते कार्तिक्यहेऽन्दे खरे

प्रादात् काट्यवेमयः खवनिता-मल्लोविका-नामतः ।

ग्रामं मल्लवरं नृसिंह-विदुषे कारव-द्विजायादरा-

दाचन्द्रार्कमुदर्क-लालस-मतिः सैश्वर्य-भोगाष्टकम् ॥

The Epigraphia Indica, vol. III, pp. 60-64 and 288-291, notices two inscriptions of gifts from Annavema, grandson of Pola, dated Śaka year 1370 i.e. 1448 A.D. and Śaka 1296 i.e. 1374 A.D.

The former records the present of a village called Immaḍilaṅka to a learned man called Immaḍindra:

शाकाब्दे गगनाग्र-विश्व-गणिते सिद्धार्थि-संवत्सरे

माघे कृष्ण-चतुर्दशी-शिव-तिथौ वीरान्नवेम-प्रभुः ।

प्रादादिम्मडिलङ्क-संज्ञमतुलं कृत्वाग्रहारोत्तमं

ग्रामं लोहित-गोत्रजाय विदुषे श्रीइम्मडीन्द्राय सः ॥

and the latter the gift of a village called Nadupūra in Koṇasthala for the religious merit of his sister Vemaśāni (this inscription also records the pedigree of Vemaḥhūpāla):

तस्यान्नवेमचन्द्रस्य लक्ष्मीरिव सहोदरी ।

श्रीनल्लनूङ्कभूपस्य महिषो विष्णुतेजसः ॥

In his *Sabda-candrikā*, Vemabhūpāla pays homage to Vidyāranya and great poets like Sārvaabhauma.<sup>6</sup> Vidyāranya or Mādhava Ācārya, founder of the Vijayanagara empire, flourished<sup>7</sup> towards the end of the fourteenth century and the beginning of the fifteenth century A.D. From the above evidence we may safely come to the conclusion that Vāmana Bhaṭṭa Bāṇa, court-poet of Vemabhūpāla and disciple of Mādhava Ācārya, flourished in the first half of the fifteenth century, as the poet must have been a junior contemporary of his preceptor.

Vāmana Bhaṭṭa belonged to the Vatsagotra, his father's name being Komatīyajvan.<sup>8</sup> The excellent picture, of civic life given by him the *Śṛṅgārabhūṣaṇa*

वेमसानीति विख्याता सप्त-सन्तान-शालिनी ।  
 नित्यं हेमाद्रि-कल्पोक्त-दान-व्रत-विधायिनी ॥  
 शाकाब्दे रस-रत्न-भानु-गणिते ग्रस्ते विधौ राहुणा  
 कार्तिक्यां विजयेश्वरस्य पुरतः श्रीगौतमी-रोधसि ।  
 विप्रेभ्यः परमन्त्रवेमनृपतिः श्रीवेमसान्यास्त्वसुः  
 पुण्यार्थं नडुपूर-संज्ञमददाद् ग्रामं स कोणस्थले ॥  
 6 विद्यारण्य-गुरुन् सार्वभौमाद्यखिल-सत्कवीन् ।  
 नमस्कृत्याथ बाणेन क्रियते शब्द-चन्द्रिका ॥  
 स्वर्गे सारस्वतपुरी भोग-भूमिस्तु सैरिकः ।  
 गीर्वाणनगरी वीरसाधारण-पुरीति च ॥

7 See my edition of the *Kāla-Mādhava-Lakṣmī*, pp. xxxv-xxxviii, Contribution of Women to Sanskrit Literature, vol. vii.

8 *Sabda-ratnākara*, MS. No. 5059 of vol. IX, Tanjore Catalogue.



shows that he had a first-hand acquaintance with Society-life. He wanted to eclipse the fame of Bāṇa-bhaṭṭa who also flourished in his own Gotra. Vāmana Bhaṭṭa probably got the inspiration of composing his Vemabhūpāla-carita, the biography of his patron, from the Harṣa-carita of Bāṇabhaṭṭa whom he considered his outstanding rival in the literary field. Vāmana expressly states that his ambition was to prove himself a worthy rival of Bāṇa and thus to prove that all others except Bāṇabhaṭṭa are not unworthy prose-writers.<sup>9</sup> He used the titles Ṣaḍ-bhāṣāvallabha, Kavisārvabhauma and Abhinava-Bhaṭṭa-Bāṇa.

**Other works of Vāmana Bhaṭṭa Bāṇa,  
author of the Hamsa-dūta**

**Poetical Works**

1. *NALABHYUDAYA*. The subject-matter of the work is self-evident. Unfortunately, no complete MS. of the work is extant; and therefore the only edition of the work that has been published in the Trivandrum Sanskrit Series, Work 3, is also incomplete, beaking off after v. 3 of Canto IX.

2. *RAGHUNATHA-CARITA*. The work is complete in 30 cantos. It is not as yet available in print. There are two MSS. of the same, one in the Tanjore

<sup>9</sup> Vemabhūpāla-carita, introductory verse no. 6, p. 2, Vāṇī-vilāsa Press ed.:—

बाणादन्ये कवयः काणाः खलु सरस-गद्य-सरसीषु ।

इति जगति रूढमयशो वामनबाणोऽपमार्ष्टि वत्सकुलः ॥

MSS. Library (Vol. VI, MS. No. 3721) and the other in Adyar Library (II. 27).

3. BAÑASURA-VIJAYA. MS. No. R. 5223. This MS. is complete and written in Grantha character.

#### Drama

4. 1 *PARVATI-PARINAYA*. The subject-matter of the work is the same as that of the Kumāra-sambhava. It is complete in five acts. One can hardly be sure about the identity of the author of the work. In this work, the author speaks of himself:—

अस्ति कविसार्वभौमो वत्सान्वय-जलधि-कौस्तुभो वाणः ।

नृत्यति यद्रसनायां वेधोमुख-रत्न-लासिका वाणी ॥

5. 2 *KANAKALEKHĀ*. It describes in four Acts the marriage of Kanakalekhā with Vyāsavarman. They were Vidyādharaś but cursed to be born on earth as human beings. It is still not available in print.<sup>10</sup>

#### 6. 3 *SRNGARA-BHUṢAṆA-BHĀṆA*.

This work is a slavish imitation of an ideal Bhāṇa and closely follows the characteristic features as propounded by rhetoricians. Thus Vilāsaśekhara, the hero, is a typically cunning fellow and the work, too, is complete in one act. He addresses and replies to a person whom he only hears and sees, but none of the audience. There is no second dramatical person.

<sup>10</sup> For MSS., see Triennial Catalogue, Madras, VI. 7100 (कनकरेखाकल्याण); see Kuppuswami's Reports (1919), 41-42.

The sentiments Śṛṅgāra and Vīra have been aptly indicated and the story, too, is an imaginary one and so on.<sup>11</sup>

### Prose : Biography

#### 7. 1 VEMABHŪPĀLA-CARITA.

The statement of Vāmana Bhaṭṭa at the end of the work “सर्वोत्कर्षेण वर्तमानः वेमभूपालः” shows beyond doubt that the work was completed during the life-time of his patron. Apart from the excellence of the work as a biography, it brings in many historical facts. Its importance as a historical work as well can hardly be ignored.

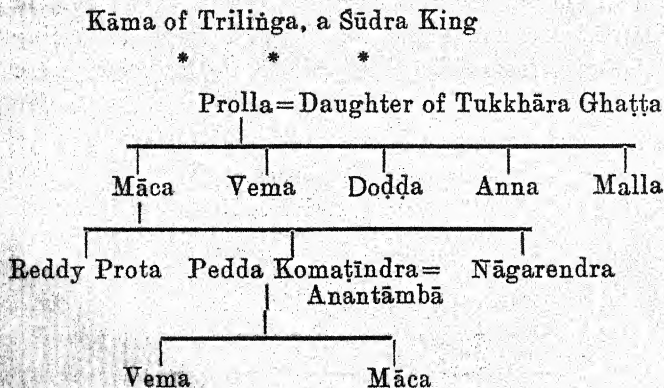
The family-history of Vema, as given in the Vemabhūpāla-carita, is as follows:—

There was a Śūdra king named Kāma, who ruled over Trilinga, his capital being Addaṅki. In course of time Prolla was born in that family. One beautiful spring morning he happened to go to the forest in the company of his courtiers, army, etc. for hunting in course of which he pursued a beautiful stag.

- 
- 11 “भाणः स्याद्धर्त-चरितो नानावस्थात्तरात्मकः ॥  
 एकाङ्क एक एवात्र निपुणः पण्डितो विटः ।  
 रङ्गे प्रकाशयेत् स्वेनानुभूतमितरेण वा ॥  
 सम्बोधनोक्त-प्रत्युक्ती कुर्यादाकाश-भाषितैः ।  
 सूचयेद्वीर-शृङ्गारौ शौर्य-सोभाग्य-वर्णनैः ॥  
 तलेतिवृत्तमुत्पाद्य वृत्तिः प्रायेण भारती ।  
 मुख-निर्वहणे सन्धी लास्याङ्गानि दशापि च ॥”

Entering an excellent garden in course of his pursuit, he heard a damsel sing while swinging on a hammock. They fell in love. Prolla subsequently came to know that she was the daughter of Tukkhāra Ghaṭṭa, king of Vikramasimha, a city of the South and married her. He had five sons by her, viz. Māca Narendra, Vema Bhūpa, Doḍḍa Narapati, Anna Bhūpa and Malla Mahīpāla. Māca became the king when Vema Bhūpāla conquered the neighbouring regions. Māca had three sons, viz. Reddy Prota Bhūpa, Pedda Komatīndra and Nāgarendra. Pedda Komatīndra succeeded his father to the throne. Vema Bhūpa was his son by Anantāmbā. Their second son was Māca. Vema succeeded his old father to the throne. He too extended his already large kingdom.

The family-tree, as given here therefore, is as follows:—



## Lexicography

8. 1 *SABDA-CANDRIKĀ*. It has not as yet been published. For MSS., see Triennial Catalogue, Madras, III. 3380; Mysore Catalogue, 609, and Tanjore Catalogue, Vol. IX, MS. No. 5050.

9. 2 *SABDA-RATNAKARA*. It also has not as yet been published. For MSS., see Catalogue of Adyar Library, II. 16, and Tanjore Catalogue, Vol. IX, MSS. 5058-61. In this work, Vāmana makes a mention of his parentage:—

वरदानिचितः पौत्रः पुत्रः क्रोमटियज्वनः ।

जागति वामनो बाणो वत्सवंशशिखामणिः ॥

(MS. No. 5059 of Vol. IX, Tanjore Catalogue).

The Colophon to each section is as follows:—

इति वत्सकुल-वामनभट्ट-विरचिते शब्द-रत्नाकरे.....।

## The subject-matter of the Hamsa-dūta

The subject is the same as that of the Megha-dūta, i.e. a Yakṣa, exiled from Alakā, sends his message to his beloved wife; but there are two main differences between the two themes: I. the Yakṣa in the present work lives, not in Rāmagiri but at a certain Mount in the extreme South of India whence the messenger is sent; 2. the messenger is not cloud, but a swan.

As usual, first the route is described and then the message to be given is stated. As the messenger is to pass from the Mount Malaya to Alakā in the Himalayas, the route covers a very long distance. The swan starts from Malaya and passes through the

Tāmraparnī. The oysters drinking the water of this river at certain periods are said to become mothers of pearls. Then it reaches Madhurā or Madura; in order to build a bridge on the river by its side, Mahādeva himself is reported to have carried earth on his head. This is the Headquarters of one Pāṇḍya king. Then come in succession the Cauvery, the countries Rāṅga and Cola. The country of the Colas is full of banana, cocoanut and betelnut trees. Then the messenger is to pass through Puṇḍarikapura where it should worship Śiva. Then it should go to Conjeeveram *via* Aruṇācala where Śiva resides in the form of a Fire-pillar. Ādideva is said to have assumed the form of Brahmā here during a horse-sacrifice on a peak of the Kari-parvata whose highest peak is the Puṇyakoṭi. Some four miles away from it flows the river Kampā on whose bank there is an image of Pārvatī. Underneath a mango-tree on its bank, there is an image of Śiva too. The messenger is requested to pass one night somewhere at Conjeeveram. Next morning it will pass through the Añjanādri, the mount Kālahastī and the river Kanakamukharī by its side. While passing the country of the Āndhras, it will be pleased to have a sight of the rivers Kṛṣṇaveṇī and Tuṅgabhadrā. The Godāvarī is rather a long way from the Tuṅgabhadrā; it will take the swan three or four days to traverse this whole distance. The messenger is reminded here about the association of Sitā with the Godāvarī. Then come the Vinḍhya mountains which, as the tradition goes, challenged the Sun and the beautiful Revā. Here the Śabara damsels clad in



leaves are sure to cause much delight to the messenger. Then come in succession the Yamunā associated with Kṛṣṇa, the Ganges on which Benares is situated, Ayodhyā, Sarayū, Gaṇḍakī, Kurukṣetra, the Himalayas, the Krauñca mountain, the Kailāsa and finally Alakā.

As in the Uttara-sandeha of the Megha-dūta, here, too, in the second part of the work there are the descriptions of Alakā and the residence of Yakṣa as well as the message of the Yakṣa for his wife.

The work has a striking similarity with the Megha-dūta in its second part but the first part is quite interesting, dealing as it does with various places, from the topographical point of view. The second part also has some flashes of happy thoughts here and there. The verses make a pleasant reading and afford us the pleasure of enjoying the excellence of a first class Sanskrit poetical composition.

The metre employed is Mandākrāntā. Vāmana Bhaṭṭa Bāṇa was a great writer, no doubt, having a thorough mastery over language and rhetorics; still he failed to reach the height of perfection attained by the celebrated Bāṇabhaṭṭa. However, the inspiration he got from the latter contributed not a little to his great success as a writer.

### Geographical Notes

1. Malaya mountains—Southern parts of Western Ghats to the south of the river Kāverī. Popularly known as the Travancore hills, they extend from Coimbatore to Cape Comorin and include the Anai-

malai and Cardamum hills. In the southern-most peak of the Anaimalai hills called the Agastya-kūṭa Agastya is said to have lived; this peak is also the source of the river Tāmraparnī or Tāmbaravarī as it is known to day.

2. Tāmraparnī—The river Tāmbaravarī. The united stream of the river Tāmbaravarī and the Chittar in Tinnevely is also at times called Tāmraparnī.

3. Madhurā—situated on the river Vaigai. As distinguished from Muttra, it was called Dakṣiṇa-Mathurā. Kulāśekhara is said to have founded this city which became celebrated for its temples of Mīnākṣidevī and Sundarēśvara Mahādeva. It was the second capital of Pāṇḍya. For a description of Madhurā during the fourteenth century A.D., see my Sanskrit Poetesses, part B, Introduction, Gaṅgādevī, pp. 31-34.

4. Sahyajā—i.e. Kāverī. Its origin is a spring called Candratīrtha (Kūrma-purāṇa, II. 37) in the Brahmagiri mountain in Coorg (Skanda-purāṇa, Kāverī-māhātmya, chapters 11-14). The Cauvery falls at Sivasamudram on the southern border of Mysore are one of the most beautiful sights of Southern India.

5. Raṅgadeśa—Seringam, two miles to the north of Trichinopoly, so called on account of Śrīraṅgam, an image of Viṣṇu, that exists here.

6. Cola-deśa—The Coromandel coast from Nellore on the river Penner to Pudukottai. It was also known as Drāviḍa (Padma-purāṇa, Ādi-khaṇḍa, 6), which

subsequently became known after the celebrated king Cola of Kāñcīpura (Padma-purāṇa, Uttara-khaṇḍa, 74). Uraiyur on the Kāverī, Kāñcīpura, Kumbhaghonam and Tañjāpura were its capitals at different periods.

7. Aruṇācala—Tiruvannamalai or Trinomali in South Arcot in the Madras Presidency. It has been described in the Aruṇācala-māhātmya of the Skandapurāṇa, Uttara-khaṇḍa, chapter IV. The temples of Aruṇācalesvara and Ardha-nārīśvara Mahādeva of this place are famous. Probably this Mahādeva has been referred to in the poem.

8. Kāñcī—i.e. Kāñcīpura or Conjeeveram, 43 miles south-west of Madras. It is situated on the river Palar. This historical city was founded by Kulottuṅga Cola. For a beautiful description of Śiva-Kāñcī and Viṣṇu-Kāñcī, the western and eastern portions of the town, see the first volume of this Series, The Bhramara-dūta of Rudra Nyāyapañcānana. This was the capital of the Pallava kings from the fifth to the ninth century A.D. Subsequently to the overthrow of the Pallava kings by the Cola kings of Tanjore, it became also the capital of the Pallavas. The territory to which Conjeeveram belongs was known as Toṇḍamaṇḍala.

9. River Kampā—River Palar? See above under Kāñcī.

10. Kālahastī—In the North Arcot district. In a temple here the Vāyu or wind image of Mahādeva exists. This is a well-known place of pilgrimage. It is very striking that the lamp on the head of the

image constantly oscillates whereas all other lamps in the temple are steady.

11. Kanakamukharī Nadī—River Suvarṇamukharī. Nayadupet and Kota are situated on it.

12. Kṛṣṇavenī Nadī—The river Kṛṣṇā rises at Mahā-baleśvara in the Western Ghats and falls into the Bay of Bengal a little north of Nizampatam and south of Masulipatam. Its source is enclosed in a temple of Mahādeva which is visited by a large number of pilgrims.

13. Tuṅgabhadrā—The united stream of Tuṅga and Bhadrā both of which rise somewhere in the south-west of Mysore. It falls into the river Kistna a little north of Nandikatpur. The Tuṅgabhadrā and the Kṛṣṇā form the southern boundary of the Hyderabad State.

14. Godāvarī—This river rises in Brahmagiri and passes through a village called Tryambaka in which a tank called Kuśāvarta is said to be fed by the waters of this river by means of an undercurrent. Tryambaka is only twenty miles from Nasik. The Godāvarī passes then through Hyderabad in its easterly course and falls into the Bay of Bengal. Rajahmundry is situated on it. Rāmacandra on his way to Laṅkā is said to have crossed this river at Bhadrācalam in the Godāvarī district.

15. Pañcavaṭī—Nasik, so called as according to the Purāṇas, Satī's nose fell here or as according to the Rāmāyaṇa Lakṣmaṇa cut here Surpanakhā's nose into two pieces.

16. Vindhyācala—The Vindhya range in which the famous temple of Binduvāsini is situated.

17. Sarayū—The Ghagra or Gogra in Oudh. It rises in Kumaun.

18. Gaṇḍakī—The river Gandak. It rises in the Dhavalagiri range of the Himalayas forming the southern boundary of Central Tibet, and enters the plains at the Trivenī Ghāṭa. It is said to have originated from the sweat of the gaṇḍas or cheeks of Viṣṇu. The river is also known as Śālagrāmī and Nārāyaṇī. It joins the Ganges at Sonapur in Muzaffarpur (Bihar).

19. *Krauñca-parvata*—In this mount the Mānasa-lake is situated. It is a part of the Kailāsa. From this mount the Indus, the Brahmaputra, the Śatadru and Karṇālī are said to have risen.

### OTHER HAMSA-DUTAS

#### 1. HAMSA-DUTA BY RŪPAGOSVĀMIN<sup>12</sup>

Rūpagosvāmin was a direct disciple of Śrīcaitanya and most intimately connected with the development of Bengal Vaiṣṇavism. He was one of the six law-

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12 *Kāvya-saṃgraha* of Jīvānanda Vidyāsāgara, Part A, third ed., Calcutta, 1888, pp. 441-507; ed. in *Oriya character* by Kapileśvara Vidyābhūṣaṇa with Oriyā rendering in verses, Outtack, 1906 and 1917; *Kāvya-saṃgraha* of Dr. John Haeberlin, pp. 374-400, Samvat 1918; *Kāvya-kalāpa*, part I, 1864, pp. 35-53; *Kāvya-saṃgraha* of Dinanātha Nyāyaratna, [1869], pp. 122-148; Basumatī ed., Calcutta, 1911; ed. with commentary by Rādhācarāṇa Gosvāmin, Brindaban, 1913; ed. by Candrakumāra Bhāṭṭācārya with a Sanskrit Commentary called Subodhini, Calcutta, 1871.

givers of the sect. The two brothers Rūpa and Sanātana together with their nephew Jīva are the most active literary figures in the whole History of Bengal Vaiṣṇavism.

There are the following works to his credit:—

1. Stava-mālā, consisting of 64 hymns in various metres.
2. Vidagdha-mādhava.
3. Lalita-mādhava.
4. Dāna-keli-kaumudī.
5. Bhakti-rasāmṛta-sindhu.
6. Ujjvala-nīlamanī, supplement of the Bhakti-rasāmṛta-sindhu.
7. Brhat and Laghu Rādhākṛṣṇa-gaṇoddeśa-dīpikā.
8. Nāṭaka-candrikā.
9. Saṃkṣepa-Bhāgavatāmṛta.

There are commentaries on the above by Nṛsiṃha, Rāmaśaṅkara and Viśvanātha Cakravartin none of which has as yet been printed. The Triennial Catalogue of Sans. MSS. in Madras Oriental MSS. Library, vol. 4, Part A (R. 2991) notices a commentary by Madhu Miśra alias Puruṣottama, son of Ananda, on Rūpa's Hamsa-sandēśa.

Madhu Miśra speaks of himself at the beginning of his commentary:—

नाख्याटोप-विधूत-धूर्जटि जटा-जटालवाल-स्थली-  
निर्गच्छत्-सुरनिम्नगामल-जल-सं(प्र)स्पर्धिमिर्यो गुणैः ।  
आनन्दाभिधतां ययौ गुणि-गणानानन्दयन् तत्सुतो  
मिश्रश्रीपुरुषोत्तमो वितनुते टीकां मनोहारिणीम् ॥

The colophon to the work is as follows:—

श्रीमधुमिश्र-विरचिता रूपसनातन-कृतस्य हंस-दूतस्य टीका समाप्ता ।



10. Padyāvalī.
11. Hamsa-dūta.
12. Uddhava-sandeśa.

Several works are also attributed to him and some works pass under the names of both the brothers, Rūpa and Sanātana.

In this Hamsa-dūta, Lalitā, friend of Rādhā, sends a swan as messenger on behalf of them all, particularly Rādhā, to Kṛṣṇa who has deserted them and gone to Muttra.<sup>13</sup> The route described is Bṛndāvana to Mathurā (Muttra). The work is permeated with an effusion of Devotion to, and Love for, Kṛṣṇa. It is stated here that Rādhā once happens to go to the bank of the Yamunā where she loses her consciousness at the sight of their pleasure-bower:—

कदाचित् खेदाग्निं विघटयतुमन्तर्गतमसौ  
 सहालीभिल्लेमे तरलित-मना यासुन-तटीम् ।  
 चिरादस्याश्वित्तं परिचित-कुटीरावकलना-  
 दवस्थां तस्तार स्फुटमथ सुषुप्तेः प्रिय-सखीम् ॥३॥

She comes back to self but begins to bewail relentlessly. So Lalitā, to whom she clings, sends a Swan that comes to her sight as messenger to Kṛṣṇa.

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13 The justification given here why a bird should be sent as messenger

न तस्या दोषोऽयं यदि च विहगं प्रार्थितवती  
 न कस्मिन् विश्रम्भं दिशति हरि-भक्ति-प्रणयिता ॥८॥

is somewhat akin to that given by Kālidāsa himself.

इलौतसुक्यादपरिगणयन् गुह्यकस्तं ययाचे  
 कामार्ता हि प्रकृति-कृपयाश्चेतनाचेतनेषु ॥

Akrūra is said to have accompanied Kṛṣṇa on his way to Muttra and therefore, the Swan is entreated to follow the track of them both; it is presumed that the marks of the wheels of the chariot of Kṛṣṇa would still be visible on the same path; moreover the Gopīs would still be found weeping:—

गलद्राष्पासार-प्लुत-धवल-गरुडा मृगदृशो  
विदूयन्ते यत् प्रसद-मदनावेश-विवशाः ।  
त्वया विज्ञातव्या हरि-चरण-सङ्ग-प्रणयिनो  
ध्रुवं सा चक्राङ्को रतिसख-शताङ्गस्य पदवी ॥१३॥

Then the messenger is entreated not to strain itself too much for their sake; it had better take rest underneath the Kadamba tree which served the purpose of Kṛṣṇa's hiding-place when he used to steal the clothes of the Gopīs and on which the pea-hen used to sing ever so sweetly. Other places also associated with Kṛṣṇa are pathetically described. Then the Swan will come across, on its way, the Govardhana mount on which Kṛṣṇa used to lie down:—

सकृदंशी-नाद-भ्रवण-मिलिताभीर-वनिता-  
रहःक्रीडा-साक्षी प्रतिपद-लता-सङ्ग-सुभगः ।  
स धेनूनां बन्धुमैधुमथन-खट्वायित-शिलः  
कारिष्यत्यानन्दं सपदि तव गोवर्धन-गिरिः ॥१४॥

The line

न याच्या सत्पक्षे व्रजति हि कदाचिद्विफलताम् ॥६॥

wherein the swan is entreated to serve as a messenger also is nothing but an imitation of Kālidāsa's well-known line

याच्या मोघा वरमधिगुणे नाधमे लब्धकामा ।

Then come on its way the Tamāla-tree and the pleasure-bower of Kṛṣṇa at its one end. On the border of Vṛndāvana lies the head of the demon called Aṛiṣṭa. The messenger will find on its way how the damsels of Vṛndāvana try hard to reach the bank of the Yamunā to have a glimpse of Kṛṣṇa but fail to do so as the path becomes slippery on account of their constant weeping (v. 24). Then it will pass through the Kāliya Lake on the bank of which will be found Vṛndādevī transformed into a Tulasī-leaf. Then comes Mathurā, the destination of the messenger:—

निकेतैराकीर्णा गिरिशगिरि-डिम्भ-प्रतिभटै-  
 रवष्टम्भ-स्तम्भावलि-विलसितैः पुष्पित-वना ।  
 निविष्टा कालिन्दी-तट-भुवि तवाधास्यति सखे  
 समन्तादानन्दं मधुर-जल-वृन्दा मधुपुरी ॥३३॥

The description of Mathurā which is now at the height of merriment on account of the arrival of Kṛṣṇa is graphic indeed. Women have grown there simply restless; they want to rush out at any cost:—

असव्यं बिभ्राणा पदमधृत-लाक्षा-रसमसौ  
 प्रयाताऽहं मुग्धे विरम सम वेशैः किमधुना ।  
 अमन्दादाशङ्के सखि पुर-पुरन्ध्री-कलकला-  
 दलिन्दाग्रे वृन्दावन-कुसुमधन्वा विजयते ॥३६॥

They are vying with one another for having a glimpse of Kṛṣṇa. Then the Swan is requested to enter the inner apartments of Kṛṣṇa which have been described in details. He will be found on his couch, hearing songs of Vikadru or the legendary tales narrated by Akrūra. Sātyaki, Kṛtavarmaṇ, Garuḍa,

etc. are all engaged in rendering him some service or other. Even Brahmā is not capable of describing him in the least and therefore, it is simply beyond the power of a woman to describe him :—

न निर्वक्तुं दामोदर-पद-कनिष्ठाङ्गुलि-नख-  
द्युतीनां लावण्यं भवति चतुरास्योऽपि चतुरः ।  
तथापि स्त्री प्रज्ञा-सुलभ-तरलत्वादहमसौ  
प्रवृत्ता तन्मूर्ति-स्त्व-रति-महासाहस-रसे ॥५३॥

His feet, thighs, broad navel, chest, arms, face, etc. have been beautifully described (vv. 55-61). No report about the Gopa damsels of Vṛndāvana should be made to him when he is in the company of the Society-women of Muttra, because then he will simply turn a deaf ear to the reports about village women :—

विलोकेयाः कृष्णं मद-कल-मराली-रति-कला-  
विदग्ध-व्यासुग्धं यदि पुर-वधू-विभ्रम-भरैः ।  
तदा नास्मान् ग्राम्याः श्रवण-पदवीं तस्य गमयेः  
सुधा-पूर्णं चेतः कथमपि न तत्रं सृजयते ॥५३॥

The messenger should report in an opportune moment, when the natural environment is quite congenial :—

यदा वृन्दारण्य-स्मरण-लहरी-हेतुरमलं  
पिकानां वेवेष्टि प्रतिहरि तमुच्चैः कुहु-रुतम् ।  
बहन्ते वा वाताः स्फुरति गिरि-मल्ली-परिमल-  
स्तदैवास्माकीनां गिरमुपहरेथा मुरभिदि ॥५४॥

Then the actual message is imparted. It contains references to various pet things of Kṛṣṇa and the

pitiable condition of the whole of Vṛndāvana. All the damsels of Vṛndāvana are on the verge of death:—

त्वया नागन्तव्यं कथमाप हरे गोष्ठमधुना  
लता-श्रेणी वृन्दावन-भुवि यतोऽभूद्विषमयी ।  
प्रसूनानां गन्धं कथमितरथा वात-निहितं  
भजन् सद्यो मूर्च्छां वहति निवहो गोप-सुदशाम् ॥७०॥

In this message Kṛṣṇa is also requested not to forget them who were once his very near and dear ones;

कथं सङ्गोऽस्माभिः सह समुचितः सम्प्रति हरे  
वयं ग्राम्या नार्यस्त्वमसि नृप-कन्यार्चित-पदः ।  
गतः कालो यस्मिन् पशुपरमणी-सङ्गम-कृते  
भवान् व्यग्रस्तस्थौ तमसि गृह-वाटी-विटपिनि ॥७१॥

and not to forget Rādhā in particular (v. 73), who is weeping constantly:—

तरङ्गैः कुर्वाणा शमन-भगिनी-लाघवमसौ  
नर्दी काङ्क्षिद्गोष्ठे नयन-जल-पूरैरजनयत् ।  
इतीवास्या द्वेषादभिमत-दशा-प्रार्थनमयी  
मुरारे ! विज्ञप्तिं निशमयति मानी न शमनः ॥७२॥

The clever confidante Lalitā does not, however, forget to mention that Rādhā is extremely foolish and to be blamed for all these troubles, for after all, who is Kṛṣṇa to her that she should undergo all these troubles for him:—

मया वाच्यः किं वा त्वमिह निज-दोषात् परमसौ  
ययौ मन्दा वृन्दावन-कुमुदवन्द्यो विधुरताम् ।  
यदर्थं दुःखामिदं हति हि तमद्यापि हृदया-  
न्न यस्माद्दुर्मेधा लवमपि भवन्तं दवयति ॥७३॥

She is beyond consolation. She draws the picture of Kṛṣṇa on the ground with the juice of the Tamāla and embraces him just the same as though he were in her company:—

भवन्तं सन्तप्ता विदलित-तमालाङ्कुर-रसै-  
र्विलिख्य भ्रू-भङ्गी-कृत-मदन-कोदण्ड-कदनम् ।  
निघास्यन्ती कण्ठे तव निज-भुजा-वल्लरिमसौ  
धरण्यामुन्मोलज्जडिम-निविडाङ्गी विवृणोति ॥८४॥<sup>14</sup>

On account of constantly thinking about Kṛṣṇa, she has been transformed into him:—

कदाचिन्मूढेयं निविड-भवदीय-स्मृति-मदा-  
दमन्दादात्मानं कलयति भवन्तं मम सखी ।<sup>15</sup>  
तथास्या राधाया विरह-दहनाकल्पित-धियो  
मुरारे दुःसाधा क्षणमपि न बाधा विरमति ॥८५॥

She is, however, destined to breathe her last as her life-stage is being scorched in the forest of her body by

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14 This stanza is an imitation of Kālidāsa's excellent verse:—

त्वामालिख्य प्रणय-कुपितां धातुरागैः शिलायाम्  
आत्मानं ते चरण-पतितं यावदिच्छामि कर्तुम् ।  
अस्रैस्तावन्मुदुरुपचितैर्दृष्टिराबुध्यते मे  
कूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥

Meghadūta, II, 44.

15 Cp. Gitagovinda, Canto VI, v. 4, p. 90.

मुहुरवलोकन-मण्डन-लीला ।  
मधुरिपुरहमिति भावन-शीला ॥ नाथ हरे ॥

Canto vi, v. 4, p. 90



the flames of Love for Kṛṣṇa and moreover, Love-god is still persuing the same for final extirpation:—

समन्तादुत्तप्तस्तव विरह-दावामि-शिखया  
कृतोद्वेगः पञ्चाशुग-मृगयु-वेध-व्यतिकरैः ।  
तनूभूतं सद्यस्तनु-वनमिदं हास्यति हरे  
हठादद्य श्वो वा मम सहचरी-प्राणहरिणः ॥८६॥

She is not still dead, so her life may be saved:—

अये रास-क्रीडा-रसिक मम सख्यां नव-नवा  
पुरा बद्धा येन प्रणय-लहरी हन्त गहना ।  
स चेन्मुक्तापेक्षस्त्वमपि धिगिमां तूल-शकलं  
यदेतस्या नासा-निहितमिदमद्यापि चलति ॥८६॥

There can be no more sincere lady than Rādhā who finds herself in a fix how to tender her love to one who should rightly be censured outright; she feels perplexed as to how best to placate Kṛṣṇa:—

गरीयान्मे प्रेमा त्वाय परमिति स्नेह-लघुता  
न जीविष्यामीति प्रणय-गरिम-ख्यापन-विधिः ।  
कथं नायासीति स्मरण-परिपाटी-प्रकटनं  
हरौ सन्देशाय प्रिय-सखि न मे वागवसरः ॥९०॥

Therefore, if not for anything else, he should come back for Rādhā at least, a lady whose peer the world has never witnessed. And so on.

In some editions such as the Vasumatī ed. there are only 101 verses whereas in others there are 142.

The work at times betrays some influence of the Megha-dūta upon it. It, however, is an excellent devotional poem. The subject-matter is, of course, the well-known theme of Love between Rādhā and

Kṛṣṇa; but as is usually the case with Vaiṣṇava Literature, the dry bones of Religion and Philosophy have, no doubt, been nicely remodelled into a thriving body, with a glorious Kāvya-soul full of inspirations and sentiments.

The *Vṛtti* followed is Kaiśikī and the metre employed Śikharinī.

## 2. HAMSA-SANDEŚA BY VEṆKAṬANATHA VEDĀNTACĀRYA<sup>16</sup>

The author Veṅkaṭanātha who flourished in the 14th century belonged to the Rāmānuja school. Both he and his son Varadanātha were voluminous writers. Some of the well-known works of Veṅkaṭanātha, besides the Hamsa-sandēśa, are:—

1. Pādukā-sahasra or Raṅganātha-pādukā-sahasra.
2. Acyuta-śatakākhyā-prabandha, a devotional century in Prakrit addressed to Viṣṇu.

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<sup>16</sup> Ed. in *Grantha character in Deśika-sampradāya-vivardhinī Sabhā*, Work No. 30(a), pp. 1-16, Kumbakonam, 1915; ed. in *Telugu character* from Deśabandhu Press, Mysore, 1927; ed. with the *Prakāśa* of Raṅgarāja Ācārya by P. Ananda Charlu, Madras, 1903; ed. in *Telugu character* from the Vāvilla Press, Madras, 1927, with the commentary of Srinivāsa Ācārya; ed. in *Grantha and Tamīl char. as Work No. 30(b)* of the *Deśika-sampradāya-vivardhinī Sabhā*, Kumbakonam, 1915-1916; ed. with the commentary of Svetāranya Nārāyaṇa Śāstrin, Madras, 1902; ed. with the commentary *Rasāsvādīnī* of Śrīkṛṣṇa Brahmaṭantra Paratantrasvāmin, Kumbakonam, 1915-1916; ed. with his own sub-commentary *Rasāsvādīnī Pādukā* by Kāsturi Rāṅgācārya, Mysore, 1913.

3. Adhikaraṇa-sārāvalī.
4. Dehalīsa-stuti in 28 verses. A hymn of Viṣṇu as worshipped at Tirukkoyilur in South Arcot District.
5. Dramiḍopaniṣat-tātparya-ratnāvalī.
6. Dramiḍopaniṣat-sāra.
7. Nikṣepa-rakṣā.
8. Nyāsa-vimśati.
9. Nyāya-pariśuddhi.
10. Rahasya-traya-sāra.
11. Saṃkalpa-sūryodaya.
12. Śata-dūṣaṇī.
13. Yatilinga-bheda-bhaṅga-vādaś ca.
14. Subhāṣita-nīvi.
15. Varadarāja-pañcāśat or fifty verses in praise of Viṣṇu.
16. Virodha-parihāram—a Tamil Maṇi-pravālaṃ work in four chapters.
17. Yādavābhyudaya.

About 125 works are attributed to Venkātānātha Vedāntācārya of which eight are kāvyas and twenty-four scientific ones. The rest including the hymns are devoted to theology. He wrote a large number of works in Tamil also.

This Hamsa-sandesa deals with the sending of a Swan to Sītā in Ceylon by Rāmacandra, the subject-matter being the same as in the first volume of this series except that the messenger there is a bee. The route described in both is Mount Mālyavat to Ceylon via the East coast of the Madras Presidency. The

poet points out that the West coast of the said Presidency suffers from a great disadvantage, viz., rain; therefore, the Swan should follow the eastern route though the western one is decidedly shorter. On its way to Ceylon, it should pass through Karnāṭa and the Āndhra country. Then it is destined to reach Añjanādri,<sup>17</sup> also called Veṅkaṭācala.<sup>18</sup> The river Kanakamukharī (also known as Suvarnamukharī) flows just by the side of the Añjanādri. Then come Tundīra<sup>19</sup> and Satyavatī-kṣetra. Then it will reach the Hastisāila at Conjeeveram which is situated on the northern bank of the river Vegavatī.<sup>20</sup> It will then pass through the Cola country that is full of betel-nut tree, the Svetaśāila, the Candrapuṣkarinī on the bank of which is situated the Raṅgadhāma, the Vṛkṣācala, the Pāṇḍya-deśa, the Tāmraparṇī, the mount Subela on the sea and finally Ceylon where it will see Sītā under a Simśapā tree.

Many places mentioned here coincide with those dealt with in the Hamsa-sandēśa of Vāmana Bhaṭṭa Bāṇa.

The message sent is nothing new—an outburst of pathos only in a new garb.

17 This range is to be distinguished from Suleiman range of the Punjab which also is known as Añjanādri (Varāhapurāṇa, chap. 80).

18 The Tirumalai mountain near Tirupati (Tripatī) in North Arcot. Here Rāmānuja replaced the worship of Śiva by that of Viṣṇu called Veṅkaṭasvāmin.

19 i.e. Tondamaṇḍala.

20 River Baiga or Bygi.

The commentators find in the work Vedantic doctrines as is natural in the work of a great Vedantist. But these are really casual and may be passed over by those who care only for the excellence of this messenger-poem as a Kāvya.

### 3. HAṂSA-SANDESA BY RAGHUNATHADASA<sup>21</sup>

This work was translated into Bengali metrical verses by Narasiṃhadāsa in the seventeenth century and therefore the date of its composition cannot be later than that date. The account of the Haṃsa-sandēśa given below is based upon this Bengali translation as the original Sanskrit Text is not available. The subject-matter is the same as that of the Haṃsa-dūta of Rūpagosvāmin. Here, too, Lalitā sends the Swan as messenger to Kṛṣṇa from Vṛndāvana after the swoon of Rādhā. It is to report about the miseries of all the Gopa damsels, particularly of Rādhā, on account of their separation from Kṛṣṇa.<sup>22</sup> A *Vāramāśi*

21 1 D. Sen's *Vaṅga-sāhitya-paricaya*, p. 850.

22 ब्रह्मार वाहन तुमि तोरि निवेदिये आमि

कृपा करि करह आरति ।

दुःखेर वारता लग्यो कहगा श्यामेरे याग्या

वनवासी हैल कुलवती ॥

तोमा सङ्गे प्रीति करि यत गोप किशोरी—

कुलशील सब तियागिया ।

सुधाइवे यतन करि कि दोषे छाडिले हरि

देखा देह वारेक आसिया ॥

Bengali tr., *op. cit.*, p. 853.



or an account of their constant sufferings throughout the twelve months of the year beginning with the month of Agraahāyana is intimated to the Swan for reporting to, or reproducing before, Kṛṣṇa.<sup>23</sup> The route of the Swan is described at the end of the work.<sup>24</sup>

#### 4. HAMSA-DUTA BY VIDYAVIDHANA KAVINDRĀCĀRYA SARASVATĪ.

This messenger-poem was noticed by Burnell in his Classified list of Sanskrit manuscripts in the Palace Library at Tanjore, p. 1637. The MS. is not, however, available as it cannot be traced at the Sarasvatī Mahāl MSS. Library, Tanjore. It is not noticed in the seventh volume of the valuable cata-

23      मनेर ये दुःख यत      ताहा वा कहिव कत  
                 कहिते मरमे लागे व्यथा ।  
पीरिते छाडिले घर      तनु हइल जरजर  
                 भाविते गुणिते गुण-कथा ॥  
बार माखेर यत दुःख      कहिते विदरे वुक  
                 गुमरि गुमरि उठे प्राण ।  
विधि कैल अवला      ताहे सहे एत ज्वाला  
                 पीरिति विषम बलवान् ॥  
विरह यातना कथा      हंसे कहे श्रीललिता  
                 आपनार विरह कारण ।  
जनम गोडाव सुखे      कखन ना पाव दुःखे  
                 एके एके शुन विवरण ॥

24 *Op. cit.*, pp. 859-860.



logue of Sans. MSS. of the said Library and on my enquiry, Mr. Gopalan, Secretary of the Library, kindly informed me that it could not be traced in the Library. It is reported to consist of only 40 verses.

### 5. HAMSA-SANDESA BY PŪRNASARASVATI

This work has been referred to in the Introduction to the anonymous Hamsa-dūta edited by K. Sāmbaśiva Śāstrin and published as vol. CIII of Trivandrum Sanskrit Series in 1930. Its MS. is at present in the possession of Trivandrum Manuscripts Library. The word Pūrṇasārasvata in the second pāda of the concluding verse of the work<sup>25</sup> tends to show that the work was composed by Pūrṇasarasvatī of Kerala.

### 6. HAMSA-SANDESA (ANONYMOUS)

One anonymous Hamsa-sandēśa with an anonymous metrical commentary dealing with the Vedānta has been published in the Trivandrum Sanskrit Series by K. Sāmbaśiva Śāstrin.<sup>26</sup>

The subject-matter of this Dūta-kāvya consisting of one hundred and one verses in the metre Mandā-

25 See Introduction to Sāmbasvāmin's ed. of the Hamsa-dūta, Trivandrum Sanskrit Series, Vol. 103, p. 5:—

अग्र्यं विष्णोः पदमनुपतन् पक्षपातेन हंसः

पूर्णा-ज्योतिःपद-युग-जुषः पूर्णसारस्वतस्य ।

क्रीडत्येव स्फुटमकलुषे मानसे सज्जनानां

मेघेनोच्चैर्निज-रस-भरं वर्षतामर्षितोऽपि ॥

26 For bibliographical informations, see Bibliography under Hamsa-sandēśa: ōṭikā.

krāntā is rather novel, dealing as it does, with Vedānta<sup>27</sup> and Yaga,<sup>28</sup> and partly with Śaivāgama<sup>29</sup> as well. It is divided into two parts, Pūrva-sandēśa (50 verses) and Uttara-sandēśa (51 verses). A Śaiva devotee sends his soul in the form of a swan to his beloved Rudrabhakti i.e. Devotion to Śiva. The cause of separation between the devotee and his beloved Devotion is worldly attachment and therefore, the devotee wants to cut this gordian knot and to be reunited with his beloved by means of detachment to *Karma*.

### 7. HAMSA-SANDEŚA (ANONYMOUS)

The Govt. Oriental Manuscripts Library, Madras, possesses one Hamsa-sandēśa, the author of which is not known. It is also incomplete. It has been noticed

27 Cp. the opening verse:—

कश्चिन्माया-मृग-वश-गतः कर्मणा मुह्यमानो  
भक्त्या शम्भोश्चरण-भवया विप्रयुक्तो विषण्णः ।  
रामो यद्वज्जनक-सुतया दण्डकारण्य-भूमौ  
क्षेत्रे प्राप्ते कचन पुरुषः कल्पयामास वासम् ॥१॥

See also verse 14:—

वेदान्तं च प्रथयति पुनः सौम्य, etc.

28 Cf. v. 47

29 Cp. verse 22, Mūlasthāna, Suṣumnā, etc.

दिव्या शक्तिः परम-पुरुष-प्राप्तये श्रद्धाणा  
मूले तस्मिन् निवसति चिरं सा सुषुप्ता-द्रुमस्य ।  
शोक-क्लान्ता जनकतनया प्राग्यथाशोक-मूले  
तस्यै हर्षं वितरतु भवान् यद्वदार्था हनुमान् ॥

in the Triennial Catalogue of Sans. MSS. of the said Library, Vol. VI, Part I (Sanskrit), pp. 7302-7303, R. No. 5291. It consists of 12 folios and there are 20 lines in a page. It is written in the Devanāgarā script and its size is  $10\frac{1}{2} \times 9\frac{1}{2}$  inches.

Here, too, a swan is sent as a messenger by a separated lover to his lady-love:—

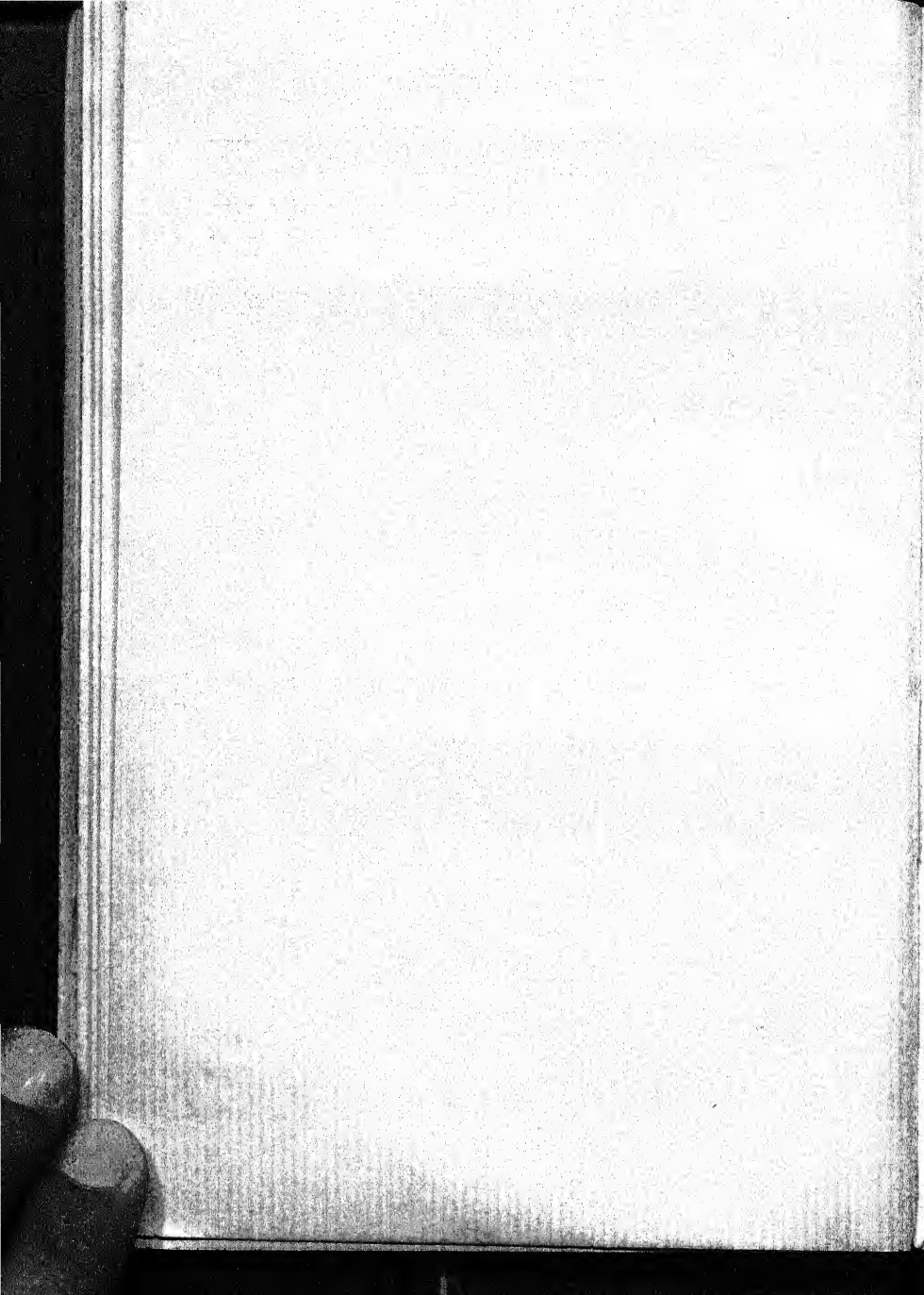
ग्रस्तः सोऽयं ग्रह इव परेणास्तधीरन्तरङ्गे  
साक्षात्कुर्वश्चटुलनयनां कण्ठ-संश्लिष्ट-बाहुम् ।  
किञ्चादृष्ट्वा भ्रमर-वलितश्राटुकारः पुरस्तात्  
धारावाष्पैर्गति-विहतये दुर्गमारादकार्षीत् ॥२॥

This Dūta-kāvya is also, as usual, divided into two parts. The colophon

इति हंस-सन्देशे पूर्व-खण्डं समाप्तम्

leaves no doubt as to this.

Further details about this work will be recorded in Vol. VI of this series.



## हंस-सन्देशः

[ पूर्व-भागः ]

सोऽहं यक्षो नियत-वसतिः सौम्य कैलास-शैले  
नाम्ना दक्षो नलिन-नयना सा च कन्दर्पलेखा ।  
आज्ञा-भङ्गात्कुपित-मनसा दत्त-शापोऽस्मि राज्ञा  
कामी वर्षं कमपि वनिता-विप्रयुक्तो वसेति ॥१॥

कालेन स्यान्नियतमियता सा पुनः कातराक्षी  
स्नानच्छाया वनगज-करोपद्रुता वल्लरीव ।  
प्रत्याश्वस्तां विरचय सखे तां वचोभिर्मदीयै-  
र्धारैः सारैरिव जलधरश्चातकीं तप्यमानाम् ॥२॥

[मन्ये (?) अन्वे ] तु त्वां प्रिय-सहचरी सेयमार्द्रानुरागा  
क्षन्तुं नालं क्षणमपि च या विप्रयोगं त्वदीयम् ।  
नो चेद् यास्यत्यहमिव भवाञ्छोचनीयामवस्थां  
को वा लोके विरह-जनितां वेदनां सोढुमीष्टे ॥३॥

आशा-मात्र-ग्रथितमवला-जीवितं मानसौको  
[वृन्ताग्रं यत् (?) वृन्ताग्रीयं] कुसुममिव तन्नातिकालं क्षमेत ।  
त्रातुं चैनां प्रभवति भवान् नूनमल्पैरहोभि-  
र्मध्येमार्गं सह दयितया मा च भूत्ते विलम्बः ॥४॥

कीबिरीं तामुपसर पुरीं सम्पदां पात्रमेकं  
 योग्यां शालां कुसुमधनुषो बाहु-दपो दयस्य ।  
 धीता यस्याः सविध-वसतेरदृहासेन शम्भोः  
 सीध-श्रेणो हसति नगरीमामरोमात्म-कान्तरा ॥५॥

आ कैलासादविदितचरान् स्वरमुलङ्घ्य देशान्  
 बन्धु-प्रीत्या तव जिगमिषोरोदृशीं दूर-यात्राम् ।  
 वक्ष्ये मार्गं वन-गिरि-पुरो-वाहिनोभिर्विभक्तं  
 श्रोता हि त्वं तदनु सुदृशः सौम्य सन्देश-वार्ताम् ॥६॥

पूर्वं वाचा कल-मधुरया शृङ्गदामन्त्र्य बन्धून्  
 पाथेयं च प्रकृति-मृदुलं कल्पयित्वा मृणालौम् ।  
 ध्यात्वा हंसं तव कुल गुरुं तं विरिञ्चोपवाह्यं  
 शैलादस्माद्गगन-पदवोमुच्चकैरुज्जिहीयाः ॥७॥

वेलामेलावन-परिचितामम्बु-धर्गाहमानाः  
 क्रीडाभाजः किसलय-पुटे गन्धसार-द्रुमाणाम् ।  
 वीची-डोला विहरण-कला-लम्पटास्ताम्रपर्ण्याः  
 सम्पद्येरन् कतिचन मरुत्कन्दलास्ते सहायाः ॥८॥

क्लाम्येत्तन्वी गगन-पदवी-लङ्घन-क्लेशतस्ते  
 क्लान्तामिनां मृदुल-सुमनःकेसरोदार-पक्षाम् ।  
 क्वायालानां वन-विटपिनां सीम्नि विश्राम्य पश्चा-  
 दस्यै दद्याः सरतिज-मधु स्वेन चक्षू-पुटेन ॥९॥



नद्यां शैले नगर-सनिधोद्यान-देशे नलिन्यां  
कुञ्जे खञ्जन्निहिर-त्रिरणे पत्रलानां तरूणाम् ।  
पाकोन्मील [त्] प्रसव-सुरभी तत्र तत् प्रदेशे  
स्थायं स्थायं तदनु च सखे गन्तुमाशु त्वरिथाः ॥१०॥

विन्दु-द्वन्द्वं किमह गगने लग्न-सन्ध्यांशु-लेशं  
किं वा हंस-द्वितयमरुणच्छाय-चञ्चाल-पादम् ।  
इत्योत्सुक्याच्छवर-वनिताः प्रीति-विस्तार्यमाणैः  
सम्भू-भङ्गै रक्त-ललितैरक्षिभिर्वा पिबेयः ॥११॥

अम्भःपानादर-विवलितैरम्बु-दैः श्लिष्ट-पार्श्वं  
पाथोराशेः प्रिय-सहचरो ताम्रपर्णीमुपेयाः ।  
स्वाती यस्याः सलिलममलं शक्तिभिः पोतमेति  
यामा तुङ्ग-स्तन-परिसर-श्लाघनोयामवस्थाम् ॥१२॥

वीचो-क्षोभ-व्यतिकर-भवेर्वाः कणैर्मिश्रितानां  
व्याकीर्णानां सरसिज-दले यत्र मुक्ताफलानाम् ।  
तारा-देश्यं निकरमनिशं न क्षमन्ते विवेक्तं  
मुग्धा मुक्ता-ग्रहण-कुतुकादागता दाश-कन्याः ॥१३॥

अम्बु-क्षीरैर्नव-मणि-गणैः कल्पिताघोषहारा  
सा तिष्ठेत स्तिमित-गमना तुभ्यमभ्यागताय ।  
आतिथ्याय भ्रमर-विरुतैः किं च याचिष्यते त्वां  
त्वं चाऽऽस्वादात्कमल-मधुनस्तत्र तां प्रोषयेथाः ॥१४॥

त्वद्वश्या सा भवति मधुरा श्रीमती राजधानी  
 संपद्गेदैर्धनद-नगरी-विभ्रमं दर्शयन्ती ।  
 देवो यस्याः सविध-तटिनी-सेतु-निर्माण-हेतोः  
 खैरं मूर्ध्ना मृदमुदवहत्स्वर्नदी-मालिकेन ॥१५॥

पाण्डुरस्तस्यां वसति वलभिन्माननीयानुभावः  
 पाद-न्यासादकृत किल यः पाणिं दध्नान् पयोधीन् ।  
 सौमि [राभ्या (?) रव्या] मपि तटभुवि ख्यौय-चिह्नाङ्गितायां  
 कीर्तिर्यस्य त्रिभुवनजितो गीयते किन्नरीभिः ॥१६॥

अस्तं याते सवितरि शनैरन्यकारेऽवतीर्णे  
 कीर्ति-ज्योत्स्ना धवलयति तां गीयमानस्य राज्ञः ।  
 सावर्ण्येन त्वमपि भविता तत्र पौरैरलक्ष्यो  
 वीताशङ्कं सह दयितया कापि हर्षेण रमेथाः ॥१७॥

प्रातः प्राभाकर-कर-कला-सङ्गिनीनां वधूनां  
 काञ्ची-नादैर्मणित-गुणितैस्त्वं कलालापकल्पैः ।  
 उन्निद्रः सन् व्रज हिम-जलस्यन्दिना सेव्यमानो  
 वेगात्पद्म-स्फुट-परिमल-ग्रन्थिलेनानिलेन ॥१८॥

चक्र-दन्धैश्चटु ल-लहरी-चित्र-डोलाधिरुटैः  
 कादम्बैश्च अवण-सुभगं तत्र तत्र कणङ्गिः ।  
 पाथःपूरैः परिणत-शरच्चन्द्र-निथन्दकल्पै-  
 श्चक्षुःप्रीतिं तव विदधती सद्गजा वीक्षणीया ॥१९॥

या निःश्रेणी भवति सुकृतां स्वर्ग-सौधाधिरोहे  
यां च प्राहुः प्रथित-विभवां दक्षिणां जङ्गुकन्याम् ।  
मध्ये यस्या मधवदुपल-श्यामल-श्री-सनाथा  
शेते शेषे मुनि-परिषदां मुषी-वासना सा ॥२०॥

नेदीयः स्यात्तव नयनयोर्मङ्गलं रङ्गमग्रे  
यद्वैकुण्ठादपि बहुमतं शाश्वतं धाम श्रीरः ।  
वासो यस्मिन्नियतमपुनर्जन्मने देहभाजां  
प्रत्यङ्मार्ग-प्रहित-मनसामप्यलभ्योदयाय ॥२१॥

तस्यास्तीरे तरुण-कदली-तालवृन्ताग्र-वातैः  
माक्षीकर्तुं (?) विहरति सदा योषितः प्रोषितानाम् ।  
तान्बोद्धेया विकच-कुहली-सौरभाकृष्ट-भागा-  
श्लोलानग्रे चुलुकित-नभःप्राङ्गणान्नारिकेलैः ॥२२॥

वेलोपान्ते कलम-सुहृदां तत्र सौगन्धिकानां  
ब्राह्मामोदं मृदुभिरनिलैर्व्योम्नि विस्तार्यमाणम् ।  
श्रीष्यस्यग्रे मधुर-मधुरं शालि-गोपी-जनानां  
गीतं चोल-क्षितिपति-यशः-केतकी-गन्ध-गर्भम् ॥२३॥

पुण्यैः प्राप्यं पुरमुपसरेः पुण्डरीकाभिधानं  
काचित्स्मिन्महित-विभवा काञ्चनो संसदस्ति ।  
तस्यामाद्यं कमपि विचलं चन्द्रकान्तं दिनान्तं  
नृत्त-क्रीडाभिनय-चतुरं नीलकण्ठं भजेयाः ॥२४॥

दोषामन्यं दिनमुपवनच्छायया कल्पयन्तीं  
 रत्नालोकैरपि च दिवस-श्रो-सनाथां त्रियामाम् ।  
 वेधःशृष्टिं वितथयति या किञ्च तैस्तैर्विशेषै-  
 स्तामुत्तौघां वसतिमरुणच्छामृदीशस्य यायाः ॥२५॥

कोलाकारो मधुरिपुरधस्त्वहपुः सोऽपि वेधा  
 द्रष्टुं नोभो चिरमशकतां यस्य मृलाय-देशौ ।  
 साफल्यं ते सपदि भविता चक्षुषोः पश्यतस्तं  
 साक्षात्कारं सकलमनलस्तम्भ-रूपस्य शंभोः ॥२६॥

कर्तुं कान्तैः कमल-नयना-केशपाशाधिवासं  
 धूपे कालागुरु-समुदिते तत्र सन्धुच्चरमाणि ।  
 आवृण्वानि गगन-पदवीमाः किमम्भोधराणा-  
 मासीत्कालः स्फुटमिति सखे मा विषादाय भूयाः ॥२७॥

दृष्ट्वा नूनं ललित-चरण-न्यास-रस्याणि तस्या-  
 मभ्यस्येयुर्हरिणनयनाः सादरं त्वद्गतानि ।  
 अग्रे तासां सकृदपि सखे सञ्चर त्वं सलोलं  
 पात्रे न्यस्तं भवति हि परं वस्तु लोकाभिनन्द्यम् ॥२८॥

नान्ना काञ्चीं तदनु नगरीं याहि यस्यां सुराणा-  
 माद्यो देवः करि-शिखरिणः शृङ्ग-माङ्गल्य-वेद्याम् ।  
 आहूतः सन्नमर-मुनिभिर्मूर्तिमम्भोजयोने-  
 राविश्रक्ते हय-मख-विधौ हव्यमादातुकामः ॥२९॥

शृङ्गं सीमिरवमिति सुरैर्दूरमु ॥ ११ ॥

११ लक्ष्म्या तव सुचरितैः पावनी पुण्यकोटी ।

भासां चक्रैः फणियति-सरोवर्तिनां चातकानां

मोघोभूतं विरचयति या राघवस्था [भि] शापम् ॥ १० ॥

मध्ये तस्याः करिवर-गिरिस्तस्य गव्यूतिमात्रे

नाम्ना कम्प्या प्रवहति नदी नाग-लोकावतीर्णा ।

यां वैमल्यादमर-सरितोऽप्यानुभावं हसन्ती

गुप्तामन्तःपुर-वर-वधूमम्बुधरामनन्ति ॥ ११ ॥

आस्ते तस्यास्तट-भुवि तपश्चिन्वती तापसानां

संविच्चक्षुर्गगन-पदवी-चक्रलेखायमाना ।

विश्वातिथ्यां (?) महित-विभवैर्वीक्षणैरादधाना

कारुण्याद्ग्री तिपुरजयिनः काचिदानन्द-मुद्रा ॥ १२ ॥

आम्री दृश्यस्तदनु भुवनाम्रेडित-श्रीः पुरस्तात्

तस्योदारं कथमिव सखे वैभवं वर्णयामः ।

देवः साक्षान्निगम-परिषन्मौलि-भूषायमाणो

मूले वासं कलयति सदा यस्य मुग्धेन्दुमौलिः ॥ १३ ॥

तस्यामेकां भवन-वलभौ वासतेयीमुषित्वा

प्रातर्यान्तं निज-मुषमया सा पुरी त्वां निरुन्धे ।

मा कुर्वीथाः क्षणमपि मनस्तत्र वस्तुं शकुन्ते

मित्रस्यार्थे विहित-मनसां काल-हानिः कथं स्यात् ॥ १४ ॥

शृङ्गाघाटै स्तपन-तुरगालीढ-दूर्वा-प्रवालै  
 रंजश्छेदी तदनु भवता दृश्यतामञ्जनाद्रिः ।  
 हेलालीलं विहरति सदा यत्र पोत्री पुराणी  
 यहं द्वाग्रे विह्वलितमकरोत् पुष्प-धूलीव भूमिः ॥२५॥

अच्छोराग्रे तदनु भविता कालहस्तौ गिरिस्ते  
 तस्योपान्ते कनकमुखरौ नाम कल्लोलिनी च ।  
 तीरे यस्याः कलित-वसतेर्मूर्ध्नि शम्भोः किरातो  
 गण्डूषाश्वः स्तपन-विधया प्राप गङ्गाधरत्वम् ॥२६॥

आन्ध्रोद्देशानति जिगमिषोरग्रतस्ते भवित्री  
 वेणी भूमेरिव कुवलयामोदिनी कृष्णवेणी ।  
 आश्लिष्यन्ती तरल-लहरो बाह्यायां सखीव  
 स्रोतोमध्य-व्यवहित-जला शोभते तुङ्गभद्रा ॥२७॥

तामुत्तोर्यं त्रि-चतुर-दिनोल्लङ्घिताध्वा समया  
 गोदां सीता-कररुह-मुखालून-पूजा-सरोजाम् ।  
 तीरे यस्या दशरथ-सुतो दण्डकारण्यवासी  
 वासं चक्रे कलश-जनुषः शासनात्यञ्चवद्याम् ॥२८॥

क्रीडाकीर्णां कुसुमित-लता-कुञ्ज-गुञ्जद्विरेफां  
 तिर्यग्भूमिं वनगज-मद-स्त्यान-दानाश्व-सैकैः ।  
 पश्यन् वन्यां कनक-शिखरि-स्पधेया रुद्ध-मार्गं  
 भानोः सानोरुपरि विहरत्किन्नरं विन्ध्यामेयाः ॥२९॥



तुङ्गैः शृङ्गैर्गगन-सरणी दूरमुल्लङ्घितायां  
सञ्चारार्थं तदनु सरणं कर्तुं सभ्रागतानाम् ।  
पादोपान्ते परिणतिजुषामम्बुदानामिवोर्चै-  
र्मातङ्गानां कुलमनुकलं यत्नं वासं विधत्ते ॥४०॥

त्वय्यासन्ने भुवन-महिते राजहंसे पुरस्ताद्  
वीचो-दोष्णा विवलन-चलच्छङ्ख-वाचालितेन ।  
फेन-श्रेणीं तुहिनः । । ऽञ्चामरालिं धुनाना  
सेवां रेवा तत्र विरचयेद्विन्ध्य-पादावतोर्णा ॥४१॥

गुञ्जा-मिश्रैर्वेन-करि-शिरोमौक्तिकैः क्षिप्त-हारा-  
स्तारा-जाल-व्यतिकरवतीं द्यामिवाऽऽकारयन्त्यः ।  
वंश-श्यामाः किसलयमयं चारु वासो वसाना-  
स्तन्वतस्ते शवर-सुदृशस्तत्र नेत्रोपहारम् ॥४२॥

या नीलाम्बोरुह-विरचिता मालिका भूतधात्रा  
गण्डोदगीर्णामल-जल-भरी या कलिन्द-द्विपस्य ।  
जीमूतालिर्जनि-भय-महाग्रीष्म-तापस्य या सा  
चक्षुर्मार्गं तपन-तनया तत्परं संनिदध्यात् ॥४३॥

कुर्वाणानां सलिल-विह्वलिं घोष-योषा-जनाना-  
मादाय द्रागनुतट-तल-स्थापितान्यंशुकानि ।  
अध्यारोहन्मधुर-हसित-स्यन्दि-वक्त्रारविन्द-  
शृङ्खलः शाखा-निहित-चरणो यत्नं कुन्दं मुकुन्दः ॥४४॥

कन्यां जङ्गोरूपसर ततो येयमा ब्रह्मलोका-  
दाक्रामन्ती भुवनमखिलं पुण्य-कीर्तिः पुनोति ।  
आधत्ते या हिमवति गिरावत्तरासङ्ग-लक्ष्मीं  
मौलेः शम्भोविलसति च या मालती मालिकेव ॥४५॥

या लोकानां दुरित-तमसः शारदी चन्द्र-लेखा  
भूषा मुक्ता-मणि-विरचिता या च मुक्तवङ्गनायाः ।  
पुञ्जीभूता मुनि-परिषदां या पुनः पुण्य-धारा  
दूरादेनां त्रिदश-तटिनौ भक्ति-नम्रो भजिथाः ॥४६॥

तीरे तस्या जयति नगरी कापि काशीति नाम्ना  
या कैलासादपि बहुमतः शङ्करस्याधिवासः ।  
यस्यामायुःपरिणतिजुषामष्टधा मूर्तिरेका  
चित्रं विश्व-प्रणयन-कला-दक्षिणो वाम-भागः ॥४७॥

आविभ्राणां रघुपति-यशःपाण्डराः सौध-पङ्क्ती-  
रिच्चाकूणामुपसर ततो राजधानीमयोध्याम् ।  
कान्ताः कान्ताः सुरत-विरतौ चन्द्रशालासु यस्या-  
मासेवन्ते गगन-सरितः शीतलान् गन्धवाहान् ॥४८॥

पुण्यं रामायण ॥ गृहं तत्र संरक्त-कण्ठा  
गायन्त्युच्चैः पटु-तर-गिरः पङ्कजस्थाः शकुन्ताः ।  
सीता-हेतोः पवन-तनयं प्रेषितं तत्र शृण्वन्  
नात्मान्ते कृति नयमयतिं (?) नेष्यसि त्वं त्रियामाम् ॥४९॥

काकुत्स्थानां मुहुर्वभृथ-स्नान पुणोदवाहा  
द्रष्टव्या ते तदनु सरयू स्तां पुरोमुक्षरेण ।  
यूपास्तीषां तट-भुवि महोपप्लतां यान्ति यस्या-  
स्त्रै लोकायान्तःप्रसरणजुषां तद्यशोवहरीणाम् ॥५०॥

तस्यां हंसस्तरल-हृदयास्त्वां मुखे सानुरागं  
दृष्ट्वा वाचा कल-मधुरया दूनमावर्जयेयः ।  
नैताः पश्ये [ः] प्रिय-सहचरी कुप्यतीयं हि नो चेत्  
काल-क्षेपः प्रणय-कलह-व्याजतो वां ततः स्यात् ॥५१॥

कार्शोर् [नावामहरिव(?) नापामहनिच] तमः शर्वरं कल्पयन्तीं  
द्रक्ष्यस्यग्रे गरल-सलिलां गरुडगौं गरुड-वेगाम् ।  
पातुं नास्या विहगं तृषितोऽप्यम्बु, रंभावयेथाः  
किम्पाकानां फलमुपनतं केन वा खादनीयम् ॥५२॥

क्षेत्रं यायाः कु-वृपति-कुलाघात-भूमिं कुरूणां  
दोःशौण्डीर्य-प्रकटन-कला-पण्डितां पाण्डु-सूनोः ।  
भारं भूमेर्लघयितुमनाः खैरमादाय तोत्रं  
तत्सारथ्यं समिति विदधे यत्र साक्षात्कुन्दः ॥५३॥

तास्ताः पश्यञ्जनपद-नदी-पर्वत-ग्राम-सीमाः  
प्रालियानां प्रभवमचलं प्रांशु-शृङ्गं प्रयायाः ।  
विश्वं विश्वम्भर इव सदा बिभ्रदभ्रं लिहात्मा  
पादाग्रेण त्रिदिव-तटिनीं पावनौ यः प्रसूते ॥५४॥

तत्सानूनि भ्रुट-सृगदामोदितोत्सङ्ग-सीमा-  
न्यध्यासीनः परिसर-पतन्निर्भराश्रमः कणानि ।  
खिलौ दूरोद्गमन-रभसा किञ्चिदाधूय पक्षा-  
वध्व-श्रान्तिं व्यपनय हिमस्यन्दिभिर्मन्द-वातैः ॥५५॥

नीहारार्द्राः कुच-कलशयोः कोणयोरामृशन्तर-  
स्तन्तौ [राग(?) रागान्] तदनु विविधान् वीणया व्यञ्जयन्त्यः  
आसिञ्चन्तरः श्रवणममृतस्यन्दिभिर्गीत-वन्धै-  
रध्व-ग्लानिं गमयितुमलं तत्र गन्धर्व-नार्यः ॥५६॥

आलम्ब्य द्रागथ च पदवीं प्रागुदीची-प्रदेशे  
गच्छेः क्रौञ्चं गगन-पदवो-लङ्घनं शृङ्ग-जातैः ।

मध्ये यस्य प्रकृति-कठिने मानसेवासिनां वो  
मार्गं चक्रे संपदि भगवान् भार्गवो मार्गणेन ॥५७॥

कृत्वा पक्षौ वियति विततौ किञ्चिदाकुञ्चिताग्रौ  
तेनोदीचा स्तिमित-गमनो वाण-मार्गेण गच्छन् ।  
पञ्चाद्यान्तो तमसि दयितामाशु संज्ञापयेथा  
नादैर्लीला-वलित-तरुणो-नूपुरोद्घुष्टकल्पैः ॥५८॥

आपाण्डुन्ना महि [म(?)त] मचलं पश्य कैलासमये  
यः संवीतो नव-जलधर-श्रीमुषा काननेन ।  
काल-व्यालाकलितमभितो बिभ्रतो योग-पटं  
शोभां धत्ते विशद-भसितालेपिनः शूलपाणेः ॥५९॥

गीर्वाणानां विदधदनिशं गण्ड-पापाण्यशङ्कां  
यस्योपान्ते विहरति जुषः शङ्करस्योपवाहम् ।  
उद्यद्दानपु (?) । । । मलालग्न-शृङ्गैश्च शृङ्गै-  
हैरम्बस्य प्रकटयति यो गण्ड-कण्डूयनानि ॥६०॥

उडडीनः सन्नुपरि गगनाध्वानमुल्लङ्घ्य वेगा-  
दैश्वर्याणामवतरणिकामाकरं सन्मणीनाम् ।  
लक्ष्मी-लास्य-प्रणयन-समुन्मेष-मङ्गल्य-रङ्गं  
यत्नेशानां नियत-वसतिं याहि वस्त्रोक्तसाराम् ॥६१॥

इति श्रीभट्ट-वामनस्य कृतिः पूर्व-हंस-  
सन्देशः समाप्तः ॥

[ उत्तर-भागः ]

यत्र स्त्रीणां वपुषि तनुता वक्रता भ्रू-लतायां  
लील्यं दृष्ट्योः कुच-कलशयोरेव काठिन्य-वार्ता ।  
मान्दं लोला-गतिषु सदसत्-संशयो मध्य-भागे  
भङ्गः केशेष्वधर-रुचके राग-योग-प्रसङ्गः ॥६२॥

सौवर्णोनामनुगृह्वरं यत्र सौध-स्थलोनां  
भासो बालारुण-सवयसः कुर्वते कामिनोनाम् ।  
लाक्षा-लक्ष्मीं पद-किसलये राग-कान्तिं कपोले  
सिन्दूराभां शिरसि कुचयोः कुङ्कुम-मालेप-शोभाम् ॥६३॥

निर्धोतायां गिरिश-मकुटो-चन्द्र माः ? मः] कोसुदोभि-  
र्यस्यां रात्रौ रमण-वसतिं यातुकामा रमणयः ।  
सान्द्र-स्निग्धैः सपदि कबरो-कल्पितैरन्धकारै-  
रन्यां श्यामामभिसरणतो नूनमापादयन्ति ॥६४॥

वामाक्षीणां वपुषि मधुरामैक्ष्वो' चापवल्ली'  
रोमालीषु प्रकृत-सुभगां शिष्टिनीं भृङ्ग-मालाम् ।  
सभ्रूभङ्गे नयन-वलने किञ्च संमोहः ॥ ५ ॥  
॥ ५ ॥ ५ ॥ ॥ ५ ॥ यत्र विन्यस्त-भारा ॥६५॥



यस्यां मुग्धाः कर-किसलयैर्गाढमालिङ्गमानाः  
सृष्ट्वा नीवीं प्रियतम-करे किञ्चिदारब्धु कामे ।  
लज्जा-लोलाः परिमर-गतान् पद्मराग-प्रदीपा-  
नुद्यच्छन्ते वदन-जनुषा मारुतेनापनेतुम् ॥६६॥

साकूतोक्ति-रफुरणमधरे तर्जनान्यङ्गलोभिः  
काञ्चो-दाम्ना निगलनमथो दामभिस्ताडनानि ।  
सम्भू-लास्यं किमपि कुटिलालोकनं च प्रियाभि-  
र्यस्यां दण्डः प्रणय-कलहे दीयते वल्लभानाम् ॥६७॥

यत्रोत्तङ्गे निशि निशि समं तारका-चक्रवालैः  
सौधोत्सङ्गे शतमख-शिला-कलिते बिम्बिताङ्गः ।  
वन्दोक्त्य व्यपगत-दयं हन्त सीमन्तिनीभि-  
नीतिः कारां वदन-सुषमा-सूय-दोषादिवेन्दुः ॥६८॥

क्रीडा-वाप्यः स्फटिक-मणिभिः कृत-रोधोवकाशः  
पूर्णा यत्र प्रतिनवसुधा-सोदरैरम्बु-पूरैः ।  
तन्वङ्गोभिः स्थलमुत जलं वेति शङ्कावतोभि-  
नि शोयन्ते चट ल-शफरो-मण्डलोद्घर्तनन ॥६९॥

यस्यां तत्तन्निधि-परिचयाम् डित-श्री-विलासा-  
स्त्याग-श्लाघां सुर-विटपिनो दूरमुद्यापयन्तः ।  
दातारो न क्वचिदपि जना याचितारं लभन्ते  
चित्रं यत्तत्सकलभगवानादिमो भिन्नुरास्ते ॥७०॥

अश्वः क्रीडास्वनिग्रमजहन्मज्जनोभज्जनानां  
 यक्ष-स्त्रीणां सुरभित-जलं क्षालितैरङ्ग-रागैः ।  
 सौवर्णाश्वोरुह-परिमलायस्त-भृङ्गावरोधो  
 यस्या वाह्या भवति सरसी मानसं वो निवासः ॥७१॥

यस्यासन्न । । । शिरः कौमुदी-नाथ-कान्त्या  
 नीतान्यारादल-मुकुलनां दीर्घिका-पङ्कजानि ।  
 वामाक्षीणां वदन-कमलीपम-वार्तामलब्ध्वा  
 तत्संरोधोपनतमयशो विभ्रतीवालिवृन्दम् ॥७२॥

वक्त्रे मन्दानिल-परिमलं पादयोः पल्लवाभां  
 वल्ली-शोभां वपुषि वयसां पञ्चमं वाग्विलासे ।  
 वक्षोजेषु स्तवक-सुषमां न्यस्य यस्यां वधूनां  
 लेभे मैत्रीं मधुरतिचिर-प्रार्थितां मनश्चेन ॥७३॥

तामुद्धूत-ध्वज-पट-लतामृष्ट-नक्षत्र-पङ्क्तिं  
 दृष्ट्वा रम्यां धनद-नगरीं मोदमानं भवन्तम् ।  
 दान-स्रोतः कलुषित-जलं मज्जतां दिग्गजाना-  
 मानेथन्ति प्रकटित-सुदां मानसं त्वत्सगन्धाः ॥७४॥

अश्व-कान्तामलघु-लहरी-श्रीकरैर्मोदयित्वा  
 तत्रत्येषु प्रिय-सहचरौ तामिमां संनिवेश्य ।  
 लब्ध्वा तेभ्यः प्रणय-बहुलामातिथेयीं सपर्यां  
 शीघ्रं याया मम मृगदृशो जीवितालम्बनाय ॥७५॥

गच्छन् मध्येनरपति-पथं वीजनैर्वीत-खेदो  
गङ्गा-स्रोतःसकल-सरूचां केतनालो-पटानाम् ।  
कर्णे कुर्या नख-मुख-मुहुस्ताडनोद्यद्विपक्षी-  
नादोदञ्चन्नव-नव-रसं किन्नरो-गीत-बन्धम् ॥७६॥

मध्ये तस्या मणि-गण-महोवड-सन्ध्यायमानं  
तारा-चक्रैरुपरि तरलैर्दत्त-मुक्तोपहारम् ।  
प्रत्यादेशः सुरपति-गृहस्याग्रतः प्रेक्षणीयं  
क्रीडागतं जलधि-दुहितुः किन्नरेन्द्रस्य गेहम् ॥७७॥

किं मुक्ताभिर्वटितमथ किं निर्मितं चन्द्रकान्तै-  
राहोस्वित् किं विरचितमभूटैन्द्रीभिः कलाभिः ।  
इतुप्रप्रेक्षं सु । । । भिर्मध्य-विद्याधरीभिः  
पश्येः सोधं यश्च इव चिरोपाजितं यक्षराजः ॥७८॥

श्रीनासीरं धनुरिव रुचा तोरणानां दधाना  
नेत्रातिथं विदधतितरां तत्र वीथ्यश्चतस्रः ।  
याभिर्वीतं महित-विभवं यक्ष-राजस्य गेहं  
साम्यं भूमेर्वहति चतुरश्रोधि-संवेक्षितायाः ॥७९॥

वीथ्या तत्र त्रि-चतुर-गृहानन्तरं दक्षिणस्यां  
दीन-हास्यं मदुग्रगत-पार्थनायस्त-भृचम् ।  
सौदृढम् स्तिमित [मुखं (?) मुरजं] मदुगृहं तत् प्रतीया  
यत्नाऽऽस्ते सा दिवस-गणन-व्याकुला वल्लभा मे ॥८०॥

अग्रे दिव्य-द्विप-कर-धृतैरष्टभिः शातकुम्भै-  
 रारात् कुम्भैरमृत-लहरी-वारिभिः सेव्यमाना ।  
 ऐश्वर्याणामहमहमिकामावहन्ती कटाक्षै-  
 रालङ्घ्येत स्फुटमभिगृह-द्वारमालेख्य-लक्ष्मीः ॥८१॥

दूरे गारुत्मत-मणिमयो दृश्यतां केलि-शैलः  
 कान्त्या रमप्रसुलित-तडितां काञ्चनीनां लतानाम् ।  
 अम्भो [दृष्ट्वा(?) दः स्याद] यमिति सुदा मर्दलेष्वाहतेषु  
 क्रीडा-वर्ही सपदि यमभिप्रेक्ष्य नृत्तं विधत्ते ॥८२॥

सीमा तत्तद्विष्टपि-जनुषां संपदामार्तवीनां  
 योग्या भूमिमलय-मरुतामालयः शीतलिङ्गाम् ।  
 गञ्जा-शाला मधुप-सुदृशां केलि-सौधं पिकाना-  
 मुद्यानं मे तव नयनयोरुत्सवं तत्र कुर्यात् ॥८३॥

दृश्येताग्न्ये नयन-सुभगः कोऽपि बालो रसालो  
 वृद्धिं प्राप्तः कनक-कलशो-संभृतैरम्बु-पूरैः ।  
 सत्स्वप्यन्येष्वधिक-ललितं पल्लवं यस्य तन्वी  
 पुत्र-स्नेहादधररुचः (?) संधि कर्णे करोति ॥८४॥

दृश्यः पश्चात् कुसुम-नमितः कोऽपि कङ्कलि-शाखी  
 राशीभूय स्थित इव पुरो राग-बन्धो मदीयः ।  
 आशिञ्जान-स्फुट-मणि-तुलाकोटि-वाचालितानां  
 पात्र ॥८५॥ सुतनीः पाद-संताडनानाम् ॥८५॥

रोधोवल्ली-विगलित-मधु-स्यन्द-सुख (?) पूरा  
तारा-शुभ्रैर्घटित-चतुरारोहणा चन्द्रकान्तैः ।  
मन्द-स्यन्द-श्वसन-विचलद्दीचि-डोला रिरंसा-  
माद्यन्माद्यन्मधुप-मिथुना दीर्घिका दर्शनीया ॥८६॥

दूर्वा-बुद्ध्या मरकत-महःकाण्डमादित्समाना  
सारङ्गी मे गृह-परिसरे संचरेदुन्मदिष्णुः ।  
विन्यस्यन्त्या मृदु मृदु पदं या पुरो मदगृहिण्या  
वीक्षा-स्मिथ्या-कुवलय-वनेर्मैदिनीमागृणीते ॥८७॥

चिह्नैरेतैर्मनसि निहितैरन्यथैवेक्षणीयं  
निश्चिन्वीथाश्चिर-विरहितालङ्घ्रियं मे निशान्तम् ।  
प्रायः कान्तिर्न भवति परं प्राक्तनी मद्वियोगात्  
किं शोभायै भवति गगनं विप्रकृष्टेन्दु-बिम्बम् ॥८८॥

अन्तर्यातु' चलित-मनसो मत्प्रियां संदिदृक्षो-  
राह्लादन्ते वपुषि किलयन्नध्व-खेदापनोदी ।  
वास्यत्यग्रे परिमलवतीर्मन्दमाधूय वल्ली-  
वार्तां [पूज(?)ष्टच्छ]न्निव मधुकृतां गीतिभिर्मातरिश्वा ॥८९॥

गत्वा सीदत्परिजन-जनानीत-शीतोपचारां  
काक्ष्यं काञ्चित् जनदत्त (?) वलभौ तत्र वैदूर्यमय्याम् ।  
आसित्वा त्वं क्षणमथ पुनः सम्यगेव प्रतीयाः  
कुत्रास्ते सा कुसुमविशिख-व्याकुला मत्प्रियेति ॥९०॥

तापं नेतुं तरुण-कदली-मण्डपं संश्रयेद्वा

धारागारे किमुत नलिनी-तल्प-रम्ये [ रमेत ] ।

[ सेवेताऽऽहो ] हिम-जल-लवस्यन्दिनीं चन्द्रशालां

वेश्मोपान्तोपवन-भुवि सा संचरेद्वा सखीभिः ॥८१॥

उद्याने चेत् परभृत-वधू-कूजितोर्वा जिता स्यात्

क्रीडा-शैले यदि परितपेत् क्रीडया बहिंणीनाम् ।

यद्वा वापो-तट-भुवि तपेद् भृङ्ग-सङ्गीत-विग्ना

यास्यत्येवं क्वचिदपि न सा निर्वृतेरभ्युपायम् ॥८२॥

शङ्के तन्वी शशिर्मणि शिला-कल्मस-वेदी-सनाथे

कुर्याद्वासं शिशिर-भवने त प-निर्वापणाय ।

कालं यस्मिन् सह खलु तया गाढ-तापं व्यनैषं

तद्गद्गोज-द्वितय-जनुषा मोदितः शीतलिम्बा ॥८३॥

विदुर्गङ्गा-विमल-दशना वृत्त-गम्भीर-नाभि-

स्ताम्यन्मध्या तरल-शफरी-ताडिताम्भोरुहाक्षी ।

तुङ्गापीन-स्तन-भर-नता दुर्वह-श्रोणि-भारा

सौन्दर्याणां सरणिरिव या तत्र दृश्येत तन्वी ॥८४॥

ज्ञातव्या सा मम सहचरी जीवितस्य द्विरुक्तिः

सा मे कान्ता प्रसव-धनुषः कल्पना-चापवल्ली ।

निन्दन्तीयन्नियतिमियति प्राप्य काले विषादं

दूयेतालं मयि विधि-वशाद् दूर-देशान्तरस्थे ॥८५॥



वैलक्षण्यं वपुषि दधती खेदिनी वेपमाना  
विस्तस्ताङ्गी विकल-करणा बिभ्रती रोमहर्षम् ।  
जात-स्तम्भामुकुल-नयना मोहमासादयन्ती  
सा देव स्मर-विषमुचा याति तां तामवस्थाम् ॥८६॥

सा [मन्ये] त क्षणमिव दिनं कल्पवद्वासतेयीं  
कुर्याद् बोधादपि बहुमतं चेतना-वैपरोत्यम् ।  
चन्द्रालोकादपि विषरसं चन्दनादप्यलातं  
मन्द-~~र~~न्दादपि च मरु [तः कल्पये] इज्ज-पातम् ॥८७॥

शय्योत्थायं कथमपि सखी-कण्ठ-लग्ना भवेद्वा  
ताम्येत् किं वा सरस-नलिनी-तालवृन्तानिलिन ।  
सोपालम्भं किमपि नियतेर्वा मतां वर्णयेद्वा  
तत्र न्यस्ताकृतिरिव चिरं मोहमासादयेद्वा ॥८८॥

अभ्युक्षन्तीं मलयज-रसैरालपेद्वा वयस्या-  
मङ्गाराणामहह निकरैरङ्गमालिम्पसोति ।  
धर्म-क्लान्तामिव विरचयेद् गाढ-सन्तापभाजा  
किं वा शय्यां किसलयमयीं गात्र-संवेष्टनेन ॥८९॥

विन्यस्यन्ती कर-किसलये खेदिनीं गण्ड-पाली-  
मस्तम्भोभिस्तन-कलशयोरादधानाऽभिषेकम् ।  
अन्तश्चिन्ता-स्तिमित-नयना सा मुहुर्जृम्भितेन  
खासोष्णेन स्मर-हुतभुजो वेदनां वेदयेद्वा ॥९०॥

लेखामिन्दोरिव दिन-मुखे दीनतामश्रुवानां  
भग्नोपप्लामिव नव-लतां छायाया मुच्यमानाम् ।  
मेघापाये सरितमिव तां बिभ्रतीमेक वेणीं  
दृष्ट्वा यावद्भवसि करुणा-शोकयोरिक-पात्रम् ॥१०१॥

अथ तस्याः स्फटिक-रचितां यष्टिमारुह्य चारा-  
दित्यं ब्रूयाः सुतनु मलये वर्तते वल्लभस्ते ।  
स त्वामाश्वासयितुमधुना जीविते संशयानां  
दूतीकृत्य प्रणय-सुहृदं मामितः सन्दिदेश ॥१०२॥

ब्रूयालापे कर-किसलये ऽ न्यसंसृज्य बाला  
हर्षोत्फुल्ल-स्तिमित-नयना लब्ध-संजीवनेव ।  
समान्य त्वां तदप [र] मपि श्रोतुमेवोत्सुका स्याद्  
वाचं हंस त्वमपि मधुरां वक्तुमित्यारभेथाः ॥१०३॥

गाढाश्लेषे तव किल पुरा यः स्तनोत्तुङ्ग-भूषा-  
मन्योन्याङ्ग-व्यतिकर-विधेरन्तरायं दिवेद ।  
सोऽयं दिष्ट्या सुतनु सुतरां दूरवर्ती पतिस्ते  
जातोत्कण्ठो वदति भवतीमित्यमस्मन्मुखेन ॥१०४॥

चक्र-हन्धेष्वपि वरतनु प्रेम यदुर्लभं स्या-  
दासाद्यैतत् क्षण-विरहजं जगमत्यौ न खेदम् ।  
तावन्योन्यं श्रवण-विषयादूरमावामतीता  
किं वा तस्मै विधि-विलसितं केन वा लङ्घनीयम् ॥१०५॥

या पद्मिन्याः पयसि विसिनी-पत्र-रुद्धे सलीलं  
कृन्ने पत्न्यौ क्षण-विरहिणीं चक्रवाकीं जहास ।  
सा त्वं भीरु स्मर-हुतवह-ग्लानिमेनां वहन्ती  
मेघ-स्रस्ता त[डि]दिव कथं कालमेतं व्यनैषीः ॥१०६॥

लोकातीत-प्रणय-सुलभं दुर्लभं देहभाजं  
दम्पत्योर्यद्वपुषि जगतामाद्ययोरैक्यमासीत् ।  
तच्च प्रायो बहुमति प ऽ ऽ वयोरास यस्मात्  
सोऽयं भावः सुतनु लभते शोचनीयामवस्थाम् ॥१०७॥

नालं चन्द्री वदन-शशिनस्ते तुलामप्यवाप्तुं  
निःश्वासस्य प्रकृति-सुरभेर्ना [निलो मालयोऽपि] ।  
एतौ रो[षादिव हि] नितरामद्य लब्धावकाशौ  
संनह्येतां तरल-नयने वैर-निर्यातनाय ॥१०८॥

विश्वस्यैनं शिशिर-किरणान्न त्वमालो । ऽ ऽ  
ऽ ऽ सोऽस्मिञ्जगति गदितो यः कथेतापवादः (?) ।  
लोकानाह्लादयितुमिव यो दग्धुमेव व्यवास्यत्  
प्रेम्णा यस्मात् सहजमुदरे कालकूटं विभर्ति ॥१०९॥

दग्धुं लोकान् किल समुदिते इ विषे वारिराशे-  
रेकं हालाहलमथ परं दारुणोऽयं शशाङ्कः ।  
पूर्वं कष्टे पुरविजयिनो भूषणत्वं प्रपेदे  
कामतुष्टौ स्तदपरमहो पश्य तस्योत्तमाङ्गम् ॥११०॥

जात्वन्योन्य-प्रणय-कलहे जात-रोषापि जिह्वै-  
रावि[र्धर्मा] (?) ध्येनं] किल यदकरोरशु-दिग्धैरपाङ्गैः ।  
तन्मे चेतस्यनुगिरि-नदं स्मारयन्ति प्रकामं  
वीचि-क्षोभोपनत-स'ललान्युत्पलानां दलानि ॥१११॥

चित्रं कर्तुं व्यवसित-मतिस्तूलाकायां धृतायां  
भग्नारम्भो नयन-सलिलैश्चेतसि त्वां लिखामि ।  
तत्रापि द्रागरतिरधिकोक्तासिनो मे विहन्तो  
यत् सत्यं नौ वरतनु विधिः सङ्गमे साभ्यसूयः ॥११२॥

कन्दर्पाग्नौ ज्वलति न पुनर्बाष्प-वारां विरामो  
भद्रश्रीभिः सह परिचये नैव सन्ताप-शान्तिः ।  
अन्तःस्थायां त्वयि च न हि मे तन्वि धैर्यावलम्बो  
दैवादेवं तदपि दयिते जीवितं धारयामि ॥११३॥

वासः साक्षान्मलय-कटके माधवस्यावतारो  
नादः सिन्धोर्नैव । । । ऽ ऽ । ऽ ऽ जनानि ।  
किञ्चोदञ्चत्परभृत-वधू-पञ्चमालाप-भेदाः  
संनहन्ति प्रसव-धनुषः शौर्य-सन्धु, क्षणाय ॥११४॥

श्रुत्वा दोः त्वदुपगमन-प्रार्थिनो मे विलापं  
मुञ्चति द्राङ्मधु रसमयं वोरुधो बाष्प-पूरम् ।  
अप्यासन्नाचलदृष्टदो (?) निर्भर-व्याजतो ऽ  
क्रन्दन्तीव भ्रमर-विरुतैराकुलाः पङ्कजिन्यः ॥११५॥

संकल्पोवैर्मनसि बहुधा भिद्यमाने निशायां  
नैरन्तर्यादपि नयनयोर्मुञ्चतोरस्य-वर्षम् ।  
मग्ना किं स्यामिति किल धिया तत्र तत्सन्निकर्षा-  
न्निद्रा दूरोभवति किमुत स्वप्न-संदर्शनानि ॥११६॥

स्वप्ने लब्धां कथमपि समास्थिष्य सानन्द-बाष्पं  
[त्वा] मुत्कण्ठा-ग्लपित-वपुषं यावदामन्त्रयामि  
मिथ्या नेदं पुनरिति मया तत्क्षणं चिन्त्यमाने  
तावत्सैवं विघटयति नो तूर्णमुत्पाद्य बोधम् ॥११७॥

किंवा कुर्यां कति नु दिवसाश्च जीवितं धारयेयं  
पारं किं स्याद्विरह-जलधेरित्यलं ते विकल्पः ।  
आ संप्राप्ते र्जनकतनया भर्तुं रालम्ब्य धैर्यं  
दीना रत्नोभवन्न-वसती ॥ ११८ ॥ ११८॥

लक्ष्मैतत्ते सुतनु यदुत स्त्रीरमाद्रीपराधं  
बद्धा दाम्ना सपदि भुजयीः पादयौर्मां पतन्तम् ।  
व्रीला-नम् तरल-नयने नतित-भ्रू-लतेन]  
प्राहार्घोस्त्वं मदन-विशिख-श्रीमुषा लोचनेन ॥११९॥

सेयं दीर्घा विरह-रजनी हन्त किञ्चिद्भिभाता  
शापस्यान्तः सपदि भविता वासरैः कैश्चिदेव ।  
मासावेतौ गमय तदनु प्राप्य भोक्ष्यावहे तान्  
भोगानिष्टान् रजनिषु परं प्रीढ-चन्द्रातपासु ॥१२०॥

कृत्वा कार्यं मम पुनरिदं कीर्तिमेनां च लब्ध्वा ।  
 प्रत्यावृत्तः पुनरपि तया संगतः संगतः सन् ।  
 चेतोरस्ये विहर सलिले स्वेच्छया निम्नगाना-  
 सव्यापन्ना विहग युवयोरस्तु संयोग-लक्ष्मोः ॥१२१॥

इति भट्ट-वामनस्य कृतिर्हंस-सन्देशः समाप्तः ॥

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